

APOLLO

A JOURNAL OF THE ARTS

Edited by T. LEMAN HARE

VOL. 17



NO. 101

MAY
1933

LONDON
THE FIELD PRESS (1930) LIMITED
BREAM'S BUILDINGS
CHANCERY LANE, E.C.4

RHYS-JENKINS

A P O L L O



BY APPOINTMENT

Fine Art Dealers to Her Majesty The Queen

A L B E R T A M O R , L T D .

(*Managing Director : W. LESLIE PERKINS*)



An important Flemish 17th Century Oak Cabinet,
fitted above with a cupboard enclosed by two
pannelled doors and with one long drawer below.
4 ft. 4½ in. high, 2 ft. 4 in. wide.

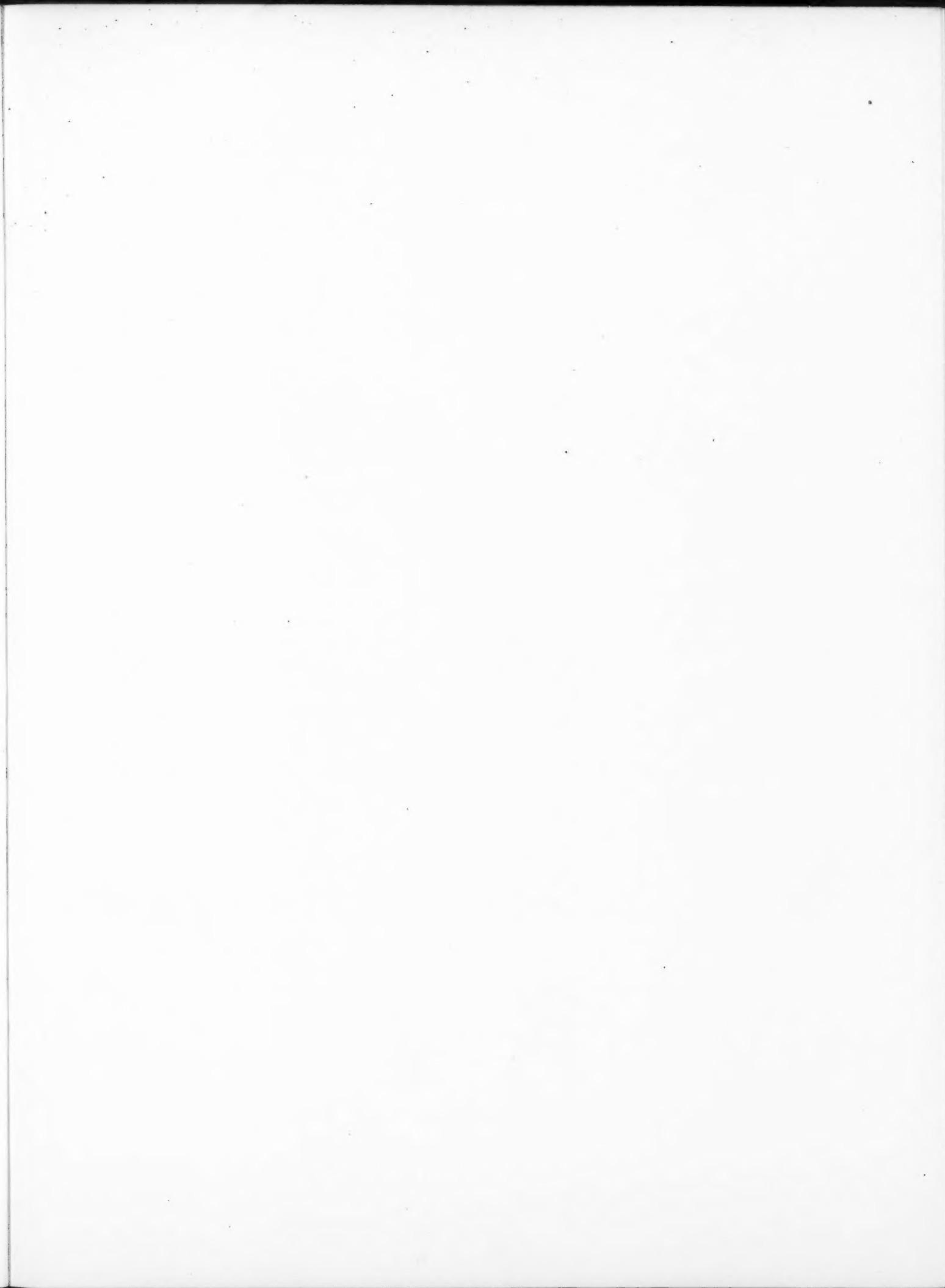
AN EXCEPTIONAL BARGAIN.

PRICE ON APPLICATION.

RARE ENGLISH PORCELAINS AND FURNITURE
31 & 32, St. James's Street, London, S.W.1

Telephone:
WHITEHALL 2444.

Telegrams and Cables:
"AMORIFER, LONDON."





"MANNA" (Winner of the Derby, 1925)

By Lynwood Palmer

LYNWOOD PALMER—PAINTER OF HORSES

BY LYLLEN BALDWIN



REIGH COUNT (Mr. John Hertz)

By Lynwood Palmer

IN reviewing an artist's works which are characterized by a marked individuality, it is necessary to have some insight into the various influences which have been brought to bear upon his painting.

In his youth, Lynwood Palmer was accepted by himself and most other people as a first-class dunce. The written word conveyed next to nothing to him unless he could first visualize its substance in a mental picture, and, though he could assimilate little of the school curriculum, he was as quick as lightning at taking in anything from observation. A passion for horses and everything belonging to them showed itself at the early age of seven, when his mother discovered him sitting on his pillow driving an imaginary team by means of string attached to the bedposts. But this make-believe soon ceased to satisfy, so quietly and surreptitiously he would rise at 4 a.m. and steal out of the house to a neighbouring jobmaster's to learn all that was possible about his beloved horses, returning at eight for morning prayers with an innocent face, if reeking of stables. Neither the subsequent discovery of this stolen pleasure,

nor the marks of parental disapproval administered in the accepted manner of that day served to cool his ardour.

As soon as he could hold a pencil he began to draw—invariably horses in some form. Strangely enough, this natural bent was always discouraged, and later on, when signifying his intention of taking up art as a profession, every opposition was put in the way, for he had been intended for the Diplomatic Service. Drawing in secret, however, still continued until the call of the artist overruled all consideration of parental authority, and at the age of seventeen he set out for Canada. There in the open country with plenty of horses he could have been quite happy, but, suffering intensely from the heat, he was obliged to return to the town, where a ready sale for his work was quickly found amongst a small private clientèle; in addition to the proceeds of his pictures, he made a considerable name for himself by riding and driving. The first public success in his artistic career was perhaps that which came through the illustrations of an American catalogue of a sale of horses; the drawings received

A P O L L O

great praise and resulted in a number of commissions which continued to increase until sufficient money was made to admit of a return to England. Here he settled himself in an old-world seventeenth-century house, with its oak beams, open fireplace and chimney corner,

anatomical designs should have failed to transmute this knowledge into his paintings. Both artists seem to be distinguished by a most enviable intimacy with their models—Lynwood Palmer with the living and Stubbs with the carcases—though doubtless the old master



FRIAR MARCUS (His Majesty The King)

By Lynwood Palmer

standing in roomy paddocks where thoroughbred horses, at once models and hobby, could be turned out.

From thence onwards horses and painting occupied his undivided attention, and it is interesting to note how much his intimate knowledge of their anatomy, character and different breeds is subtly diffused throughout his work; indeed, no equestrian artist—with the exception of Stubbs, the author of the classic "Anatomy of the Horse"—has ever been capable of bringing to bear such exhaustive technical knowledge in the portrayal of his subject. By the same token, it is a matter for surprise that the Stubbs of the faultless

sometimes gained his knowledge at the expense of domestic peace. As much a horseman as an artist, it is doubtful whether the owner of any racing stud can claim to possess his biological knowledge; for a number of years he was adviser to Lord Derby's stables, where he was invariably called into counsel in cases of lameness or foot trouble, and it was recognised that if a cure were possible he would unerringly know the right treatment to suggest.

Although "untaught" in the literal sense of the word—for he has never had a lesson—Lynwood Palmer's work shows sufficient influence of J. M. W. Turner to make it evident that a great deal of time must have

LYNWOOD PALMER

been devoted to studying the technical processes, compositions and atmospheric effects of that supreme master. The same course of development is apparent in each : First, the striving to attain accuracy of drawing with the colours well in hand ; then the greater freedom

A close examination of his more recent works reveals an extraordinary rapidity of execution. Two factors have combined to bring this about. In the first place, a trainer would be unwilling to have valuable horses standing about for hours on end ; and, secondly, the usual present-day



TIFFIN (The Earl of Ellesmere)

By Lynwood Palmer

which comes of a thorough mastery of draughtsmanship—detail becoming less insistent ; finally, the foundations being secure, an untrammelled luxuriance in atmospheric effects of light and shade. Of Albert Cuyp, the celebrated seventeenth-century landscape painter, one may also detect influences here and there—now in a rich, dark foreground flecked with golden light, and now in the shimmering, hot stillness of a summer's day ; but it is always the same feeling of the elements, so particularly characteristic of the finest works of both Cuyp and Turner, which finds its expression in Lynwood Palmer's pictures.

medium for the pigment not being here employed results in the paint drying so quickly that rapid execution is imperative. In the matter of overcoming the first-mentioned obstacle, it is, of course, only possible for an artist of exceptional skill and experience in horse portraiture to observe the subject for only a few minutes and yet sometimes defer for some weeks the actual representation of a perfect likeness on canvas. Such feats of scrupulous memorisation of detail are apparent in pictures such as that of Reigh Count, for which notes and sketches were made in Chicago and the actual portrait painted in England. Gifted with

so remarkable a memory, and being acutely eye-minded, no touch of beauty once seen is ever lost. A fine cloud effect or a landscape is subconsciously recorded upon his mental screen and is ultimately brought to light on canvas—for all his pictures are painted in his own studio. There is little in his small sketch-books which

equestrian portraits, hunters, coaches and teams, etc., he has painted the majority of the century's famous racehorses, such as St. Simon, Donovan (and five others from the Duke of Portland's stable); Diamond Jubilee, Polar Star, Chaucer, Hurry-On, Captain Cuttle, Asterus, Jerry M., Cloister, etc., etc.



OLEANDER (The Baroness von Oppenheim)

By Lynwood Palmer

would suggest the rudiments of a picture to the layman; the barest diagrams, a few lines and curves and here and there a section of a horse; but these are sufficient, the rest is carried in his head. Curiously enough, if a complete exhibition of his work were possible, no one of his pictures would be found to bear the least resemblance to the other. Each has its own individuality and is notable for the skilful manner in which the subject is set into the canvas; the artist's sense of values between subject and background never seems to fail him, and herein lies perhaps one of the most charming qualities of his art.

It is impossible to enumerate the famous horses which have been portrayed by Lynwood Palmer for their respective owners; in the early days no record was kept, nor were the pictures photographed before they left the studio as they are to-day. But, apart from

One of the accompanying illustrations shows Mr. Ambrose Clark's team of greys trotting-on in a landscape peculiar to the country which brought this means of transport to its highest pitch, and is here symbolised by the mighty oak to which we have all become accustomed. This is one of the rare coaching subjects that will satisfy the enthusiast, for Lynwood Palmer and Cooper Henderson are the only artists with the knowledge and the power "to do the thing right"—as Henry Alken would have said. This same ability to give an accurate portrait and true presentation, with as little loss of artistic effect as possible, may be traced as far back as that early but spirited picture of the Dowager Countess of Warwick skilfully driving one of her celebrated teams through the grounds of Easton Lodge.

Whilst still in harness, we may glance at "The Tandem," probably the finest representation

LYNWOOD PALMER



THE TANDEM (Mr. Ambrose Clark)

By Lynwood Palmer



FOUR-IN-HAND (Mr. Ambrose Clark)

By Lynwood Palmer

A P O L L O

of the subject to be found. Here is the most sporting of all teams—two hunters being driven to the meet, with a hard day's work ahead of them before taking the homeward road. It is interesting to compare this picture with the strained, impossible traces of that spirited but inaccurate painter Pollard. In yet another painting we see a favourite harness-horse, apparently in conversation with Mr. Ambrose Clark. Keen horsemen, whether cross-country or down the road, seem to have all sorts of understandings with their four-legged friends!

The head of Reigh Count is the last of the American pictures here reproduced. Many of us are familiar with this composition, for few have not seen the striking sign of Master Robert, the Grand National winner, when passing the inn of that name which stands on the Great West Road at Heston. Mr. John Hertz, the owner of Reigh Count, was courageous enough to bring him to England to meet us on our own soil, where this magnificent racehorse justified the reputation he had already established at home. This picture reminds us that the painting of a thoroughbred horse is an art unto itself, calling for more knowledge and skill than any other aspect of horse painting, for in his coat are countless subtle modulations of colour which, with innumerable small muscular formations, are absent in his more humble brother. These and a multitude of seldom-noticed points must be expressed in the portrait, from the silky flash of his coat, to the bold, spirited and generous eye, such as we see here.

The fine bay Oleander—the greatest horse that Germany has produced—is the possessor of a most enviable record. The winner of more than a score of races, he has remained practically unbeaten. By his side is Joe Childs, the jockey, far from his native heath. The Baroness von Oppenheim has also an admirable portrait of Prunus—sire of Oleander—painted about the same time.

The charcoal drawing of His Majesty's Friar Marcus is a portrait which would withstand the criticism of the most critical; it retains the stallion's pride and mettle with that statuesque consciousness of power which denotes him a monarch amongst his kind.

Finally, we have Mr. Alexander Gemmell's gentle head of Gregalach, who is probably the finest 'chaser which has ever been over the National course.

Among the most charming of his pictures mention must be made of the group of brood mares and foals belonging to Lord Woolavington. Four dams, with their foals at foot, are delightfully grouped in a typically English meadow; in the background are woods in the soft blue haze of a warm summer's day.

Another particularly pleasing canvas is that of Colorado, which, I believe, was His Majesty's Coronation gift to the Emperor of Japan. The horse is seen standing in a field at the edge of a copse, the whole colour treatment of the setting being expressed in delicate tones of Oriental celadon.

There is also the portrait of His Majesty's first classic winner, Scuttle, which I have only seen from the engraving, but I had an acquaintance with the engaging study of the mare's head—preliminary to the picture—which belonged to the late Major Fetherstonhaugh.

One of the most recent works from his brush is a posthumous portrait of Professor Sidney Slocock, late President of the Royal College of Veterinary Surgeons. He is seen mounted on a favourite grey cob with his several terriers in the landscape. The picture was painted from memory, the horse, I believe, having died some ten years ago.

The other canvas is a portrait of Doch-an-Doris painted for Mr. Felix Leach. The scene is laid on Newmarket Heath, and the horse, led by a small boy, steps out with a spirited stride; there is fire in his rolling eye, as if he sensed the coming storm which threatens to break from the tempestuous sky.

With one or two exceptions, his work has been confined to portraits. He has, however, painted two delightfully humorous sporting panels—in Hogarthian vein—which he presented to the local catsmeat man to help him to attract new customers. The recipient was grateful for the fillip to trade which resulted from these striking decorations to his little cart and warmly rejected the dealers' offers for their purchase.

The largest of Lynwood Palmer's pictures is the 12-foot canvas of brood mares which he painted for H.H. the Aga Khan, and the smallest, the $\frac{3}{4}$ -inch miniature of the late King Edward's Minoru which hangs on the walls of Queen Mary's dolls' house.

EARLY OAK CUPBOARDS AND HUTCHES

BY MURRAY ADAMS-ACTON



Fig. I. AN ENGLISH OAK CUPBOARD WITH PIERCED TRACERY PANELS

*In the collection of
Sir William Burrell*

THE most precious pieces of domestic furniture in early English oak date from the fourteenth and fifteenth centuries, when every article designed for daily use was strongly imbued with the contemporary Gothic spirit. Especially conspicuous then were the chest which rested on the ground, and the cupboard which might be described as a chest raised on legs. The former contained its owner's possessions and clothing, and was often the receptacle in which they were transported from place to place. The latter was generally used for storing food, plate, and other things pertaining to home life.

Few pieces of furniture except chests have survived from the fourteenth century, and the few which we have are mostly the treasures of churches, though specimens exist in some of our museums, and in one or two noted private collections. The collector of early oak must therefore limit his ambition for antiquity to the fifteenth century, which still yields the

purchaser occasional specimens and a reasonable hope of a "find" in a hitherto unthought-of hiding-place.

For a hundred years preceding the death of Henry VIII the most prominent article of furniture was the cupboard. Earlier examples of it show but slight foreign influence in their design and are more or less primitive in character, being constructed of wide planks pierced for ventilation. They are typically English. Cupboards of similar design but not of the same construction were made contemporaneously in the Netherlands, but nowhere else. Of an early English type of cupboard, Fig. I is an excellent and, until recently, an almost unknown example. It is built in the usual "heavy plank" fashion, with plain oak sides, plank doors hung by butterfly hinges on wide stiles and raised from the floor by a plank shaped in the form of an arch. The attraction and interest of this piece lie in the geometrical Gothic "church window" carving on the doors, cut with the

A P O L L O

grain and pierced for ventilation. Traces of blue pigment still remain in the undercutting of the carving, suggesting that such pieces were originally coloured. It is almost certain that further ornamentation was originally added in the form of painted decoration on some of the plain surfaces with the effect of decreasing the look of isolation which the carving now has.

destroyed when ornate Renaissance carving appeared in the sixteenth century.

A rich development from this early type is Fig. III, one of the finest English specimens of these early cupboards extant. Here we see considerable external beauty, and no trace of the village carpenter. The front is arranged with two rows of carved tracery panels (three



Fig. II. A SMALL CUPBOARD IN GREY OAK

Slightly more ornate is the smaller grey oak cupboard (Fig. II), where the back is stepped for the display of plate, etc. The carving, though coarse, is strongly Gothic, and full of character. Note the small diaper pattern punched on the front of the top step.

Hundreds of such bread cupboards must have been made in different parts of the country, and one can only suppose that they were

immovable and three opening as doors), separated by two drawers, the earliest of their kind known to me. Drawers such as these, which slide into position without any form of "runner," are unusual features in hutch cupboards.

Obviously the market value of early furniture is greatly affected by the way in which it carries its age. A collector naturally wishes for a specimen as perfect as possible, though he

EARLY OAK CUPBOARDS AND HUTCHES



Fig. III. A RICHLY CARVED CUPBOARD WITH PIERCED PANELS AND TWO DRAWERS]
In the collection of Sir William Burrell

A P O L L O



Fig. IV. A TALL CUPBOARD WITH ELABORATE DECORATION, SHOWING STRONG
CONTINENTAL INFLUENCE

EARLY OAK CUPBOARDS AND HUTCHES

scarcely expects to find furniture none the worse for its experiences during four centuries. Great, however, is the difference between a fortunate old age like that depicted in Fig. III and old age in its typical aspect. In the one case the object survives in mint state with fine surface condition and colour, complete with all its original metal work, hinges, etc.; in the other case the survivor is "bien malade," badly

time, is the cupboard belonging to Mr. E. S. Meakin (Fig. V). Here again the carving suggests marked foreign influence but with greater affinity to Italy than to France or Belgium. When this piece was discovered its provenance was thought to be French, but a high authority of the Louvre declared against this theory. The linenefold panelling which encloses the lower back is unquestionably



Fig. V. A CUPBOARD OF THE "CREDENCE" TYPE. ITALIAN INFLUENCE
In the collection of Mr. E. S. Meakin

"wormed" or decayed, or perhaps unskilfully restored.

With the advent of the Renaissance, cupboards constructed for domestic use grew in richness and importance. The impress of the foreign artisan is clearly visible in the high example (Fig. IV) which hails from one of our Eastern Counties where Flemings settled in considerable numbers. Tall cupboards of this character are more typical of Flanders than England. An elegant example of remarkable interest, which dates from the full English Renaissance and is here portrayed for the first



Fig. VI. A STANDING CUPBOARD, FRENCH INFLUENCE BUT PROBABLY ENGLISH

English, being similar to the sides of the cupboard in Fig. IV and other examples which only appear in English work. One infers, therefore, that it was made in England and carved by an Italian versed in the delicacy of fine Renaissance ornament. In strong contrast to Fig. V is the cupboard (Fig. VI), vigorously carved by the hand of an Englishman who was obviously struggling to master new forms of ornament alien to his temperament. The formation of this example is French.

It will be observed that the last two examples differ considerably from the earlier

A P O L L O

type, being raised from the ground and open below. Such cupboards, though designed for purely domestic use, are sometimes called "crecence cupboards." The term "crecence" was used in French and English in describing a combination of table and cupboard, upon which reposèd vessels ready for service. Sometimes the crecence table was built of many stories like court cupboards and used as a carving table, where it was the duty of a butler or "taster" to sample food and drink before serving them at the master's table. Even at the High Altar such a precaution against the poisoning of lofty personages was practised. Side tables in the chancels of churches are called crecence tables. Churches abroad, especially in Brittany, abound with fifteenth century examples of tables with shelves carved in stone upon which the chalice was prepared and

clean linen cloths reposèd. A wooden crecence, with its upper portion overhanging and forming part of the famous carved stalls at Amiens Cathedral, closely resembles in formation the detached crecence cupboards then in common use.

Mrs. C. Holmes has in her collection an oak cupboard of singular interest (Fig. VII). In formation and size it corresponds with a type which grew in favour towards the middle of the sixteenth century, but it is the only example known to the writer where instead of the usual carved front a series of delicately cut reeded panels are introduced with much refinement; these suggest, almost, the prototype of the "linenfold" panel before its ends were carved. The twin-arched base with well-cut spandrels is also pleasant and adds interest to this original design.



Fig. VII. A SIXTEENTH CENTURY OAK CUPBOARD
WITH REEDED FRONT AND DOORS

In the collection of Mrs. Christian Holmes, U.S.A.

SOME SCHOOLS OF GREEK ICON PAINTING AN EXHIBITION AT THE COURTAULD INSTITUTE

BY D. TALBOT RICE

QUIET a number of fine and important publications dealing with the icons of Russia have appeared, in French, German, and in English as well as in Russian; but in only one larger work, Wulff and Alpatoff, "Denkmäler der Ikonenmalerei," have Greek icons been considered in any detail. Greek painters, nevertheless, produced work just as important, both from the iconographical and from the artistic standpoint, as did the Russians, and we attempted to convey some idea of their capabilities in a small exhibition held at the Courtauld Institute in January. Examples shown there were collected from English sources only, yet the majority of them were of the very first class. And even if it could not satisfy us in every respect, the exhibition did at least serve to give an idea of what the art of Greece was like from the fourteenth to the eighteenth century; and it proved, the author feels beyond question, that the aspersions that have so often been cast on later Byzantine art and its descendants, and more especially on Greek icons, are thoroughly unjustified.

Yet before we can get to know this art in any way intimately, an immense work remains to be done. It is not only necessary to collect together specimens from the distant churches and monasteries where they lie hidden, but also to clean them, for the original work is often enough obscured beneath coats of varnish and over-painting. And as yet it is only in Russia that the scientific cleaning and examination of these Byzantine and post-Byzantine paintings has been seriously undertaken.¹ The superb publications that have resulted give an idea of what may be hoped for when Greece and the Greek Islands yield up their treasures.²

Until many more examples have been studied and published, the dating of post-Byzantine paintings in Greece and their assignation to schools of art is no easy matter. But certain conclusions can be arrived at from a study of the exhibits at the Courtauld Institute, which augment or modify theories already set forth. Thus it would seem that rather more detailed distinctions can be made regarding the Cretan and Italo-Cretan schools than those attempted by Likhacheff and Kondakoff. It is already possible, in fact, to recognize quite a number of distinct subsidiary groups.

The first examples of Cretan painting that we know are early fourteenth century wall-paintings in Crete itself, some of them by the hand of Pagomenos, who worked there from 1314 to 1328. But it is the origin of these that is most interesting, and there can be no doubt that Miller is right in suggesting that Mistra was of essential importance in the formation of the Cretan school.³ It was at Mistra and in the mosaics of Kahrieh Djami at Constantinople, that the most truly Byzantine style came to fruition, and it is to Mistra that we must

¹ See Grabar, *Problems of Restoration*, Moscow, 1926 and 1928 (in Russian).

² Especially Likhacheff's great work, "Materials for the History of Russian Icon Painting," published before the War; and Kondakoff's "Russian Icon," published by the Seminarium Kondakianum at Prague.

³ "Iconographie de l'évangile," p. 670.



Fig. I. SAINT JOHN



Fig. II. PANEL. ABOVE, THE DEESIS; BELOW, SAINTS NICHOLAS, BASIL AND SIMEON
(Sixteenth Century)

In the collection of Mr. and Mrs. D. Talbot Rice

SOME SCHOOLS OF GREEK ICON PAINTING

look for some of the finest specimens of later Byzantine painting in existence. It was by way of Mistra that the Cretan painters came to be the direct inheritors of the Constantinople style.

We know their work best in the form of wall-paintings, but one icon or panel in the exhibition is certainly to be assigned to the same group. It is the small "St. John" (Fig. I), originally, perhaps, part of a Crucifixion scene, and it is a close relation of the work in the Pantanassa at Mistra, which was decorated about 1430. There is

by the same hand. The lower portion, where a signature might be sought, is, unfortunately, destroyed.

A superb example of this same Cretan school is the Old Testament Trinity, lent for the exhibition by Mr. and Mrs. Seltman (No. 10). It is probably to be dated to the early sixteenth century. Rather later in date is the Baptism in Jordan, which is striking in the wealth of detail included (Fig. III). It may well belong to the end of the sixteenth century; while the four-panelled icon (No. 13) bearing the Virgin and Child,



Fig. III. THE BAPTISM OF CHRIST IN THE JORDAN
(Sixteenth or Seventeenth Century)
In the collection of Mr. Stanley Casson

every reason to suppose that the panel belongs to much the same date and probably to the same region.

This Byzantine style did not die with the Turkish conquest of Constantinople (1453), nor with the fall of Mistra; it was perpetuated in Crete, and in numerous churches in Greece, and more especially on Mount Athos, where one of its most famous exponents was Theophanes the Cretan, who painted the catholicon of the Lavra in 1535. A large quantity of icons were probably also executed at this time, and quite a number of them have survived. Thus the panel in the exhibition bearing the Deesis above and St. Nicholas, St. Basil and St. Simeon below, retains many of the characteristics of the Pantanassa wall-paintings, though it must be dated about a century later (Fig. II). It is closely akin to a painting of St. Anthony in the Byzantine Museum at Athens (No. 211), signed Michael Damascenos, and may well be

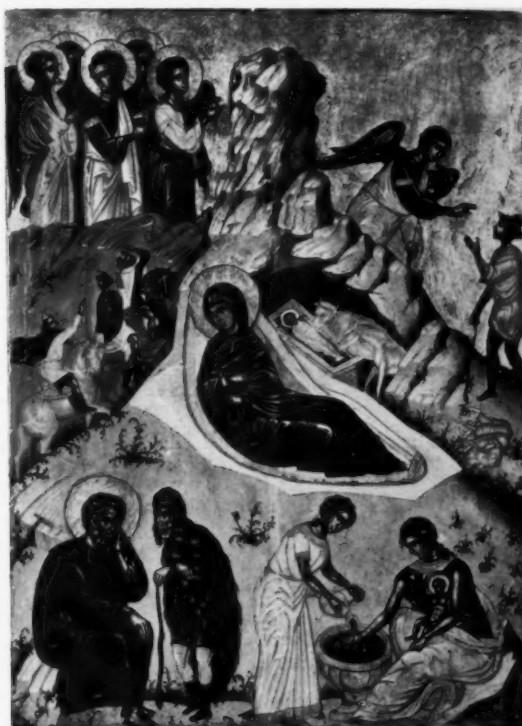


Fig. IV. THE NATIVITY.
By Victor
Circa 1660
In the collection of Mr. and Mrs. Charles Seltman

St. Nicholas, St. George and St. Michael, is probably to be assigned to the seventeenth century. The fine Nativity (Fig. IV) is, fortunately, signed by the painter Victor, who worked in Venice and in Crete and again on Mount Sinai, the latter from 1651 to 1681.

This school is thus in origin Constantinopolitan. Certain influences from Italy may be discerned, but they are in minor detail only, and the true Byzantine character, to be seen in the perfect sense of colour, the formal, essentially religious content, the picking out of highlights in white, and the general brilliance, survives to the very end. Alongside the Cretan, other schools were developing, which are rather more influenced from Italy, and which gradually became associated with definite regions. In wall-paintings the most distinct of these is the Macedonian school, but there were no icons in the exhibition which can be assigned to it. In panel painting



Fig. V. THE DEATH OF ST. EPHRAIM SYRUS
Probably Fifteenth Century

In the collection of Captain E. G. Spencer Churchill

we can distinguish a definite Bulgarian family, the chief characteristic of which appears to be a black background in place of the gold of the Cretan.⁴ More wide, in spread at least, were certain schools which flourished in the Byzantine parts of Italy, most notably in Venice and in the region of Otranto. Kondakoff and Likhacheff group these together under the names Italo-Cretan or Græco-Italian, and they fail to distinguish between these schools and the pure Byzanto-Cretan, the development of which we have just attempted to trace. Yet the work of these Greeks who painted in Italy and the western islands, seems quite distinct and its general characteristics have been noted by Kondakoff as common to all Greek work, which they by no means are. We see in them a greater softness of touch, more sombre colouring, for instance in the dark red and dark brown draperies, the use of shading and an absence of hard high-lights, and a new expression in the countenances.⁵ The fine Baptism by Chrysoloras, of the first half of the sixteenth century, serves as a typical example in the Courtauld Institute exhibition (No. 9), and the Raising of Lazarus, by Panaioti, is, to judge from its colouring, again to be assigned to this school, though it has retained a very Byzantine character.

Such examples may serve to give an idea of the work of the school as a whole; it is difficult to associate them

⁴ An icon showing the Anastasis, of the fifteenth century, published by Demus, Joseph Strzygowski Festschrift, Klagenfurt, 1932, p. 31, Fig. XVI, is, in all probability, Bulgarian.

⁵ Kondakoff, The Russian Icon, translated by Minns, pp. 72 ff.

with any restricted area. But other paintings enable us to make certain sub-divisions, determined according to region, and the widespread area over which we find them accounts for the Italian elements which have been so often noted in later Byzantine painting, but which we found so strikingly absent in the Byzanto-Cretan school. The spread of these Italian elements was assisted by Venetian and Genoese trading and by Venetian conquests in the east, most notably Dalmatia in 1421, Zante in 1483, and Cyprus in 1489.

In this Italo-Cretan school, for this seems the most satisfactory name by which to call it, we find in addition to the Byzantine (Constantinopolitan), certain features which are more truly eastern (Cappadocian or Anatolian), and it is a curious fact that the earlier wall-paintings of southern Italy are more closely allied to this eastern trend in Byzantine art than they are to the more refined branch which is associated with the capital. It is to this south-Italian influence that the presence of eastern features in Italo-Cretan icons is to be attributed.

As regards the panel paintings, there seems to have been a distinct group in the south of Italy, in the region around Otranto, the most important painter of which was Angelos Bizamenos, and another in the north, with its centre at Venice. Emmanuel Zanfurnari, who worked there in the sixteenth and seventeenth centuries, appears to be one of the more important figures, and a fine panel bearing the death and scenes from the life of St. Ephraim Syrus in the Vatican bears his signature.⁶ A picture

⁶ For an illustration of the Vatican picture, see R. Byron and D. Talbot Rice, "The Birth of Western Painting," Plate 87. The subject is discussed in the notes to Plate 86.



Fig. VII. THE PRESENTATION OF THE BLESSED VIRGIN IN THE TEMPLE
Sixteenth or Seventeenth Century

In the collection of Sir Arthur Evans

SOME SCHOOLS OF ICON PAINTING

in the exhibition which is very closely akin to that by Zanfurnari (Fig. V) is apparently considerably earlier in date, for the purely Italian background in the picture exhibited at the Courtauld Institute, a blue sky above naturalistic mountains, itself a later addition, over-painted upon the original gold sky, which fills the spaces between the conventionalised rocks, can hardly be later than the very beginning of the sixteenth century.

This school probably exercised a considerable influence on Mount Athos, and a distinct group of icons of the sixteenth, seventeenth and eighteenth centuries, which are to be assigned to the Holy Mountain, are fairly closely linked with it. The Dormition of the Virgin, preserved in the Monastery of Russikon on Athos, is a fine example (Fig. VI). The greater realism, to be seen in the drapery on the bier, and the rather set, staring faces, is characteristic. Paintings from some of the Greek islands seem to have been fairly closely allied to this Athos group, and both are alike dependent on the Italo-Cretan school. But local variations are always to be remarked, and it is hence in no way surprising to find that the Epitaphios Threnos in the exhibition comes from the Cyclades. It is the work of a painter Demetrios Nomikos, who probably worked in the seventeenth century.

Another sub-division of the school seems to be determined by the subject of the icon, for we see a very definite type of Virgin and Child being produced in Venice as early as the fourteenth century, which serves as a model for the next 300 or 400 years. The earliest ones (Kondakoff-Minns, Plate XVIII) are of the very first class; but as time goes on, the original Byzantine dignity and serenity gives place to an aloof austerity, which is, in some cases, even definitely unpleasant. These Madonnas are characterized by their large, black, staring eyes, while the costumes, especially that of the Child, are enlivened with a profuse picking out of the high-lights in gold. Examples of the group are to be found all over the orthodox world; but in the seventeenth and eighteenth centuries they were produced in large quantities in Venice, and numerous rather poor panels are still to be met with in the shops there. By this date they had become definitely Italianized in feeling.

A rather similar intermingling of styles is to be seen in two paintings at the exhibition, both curiously enough of the same subject, the "Presentation of the Virgin" (Fig. VII). Both are probably to be assigned to the sixteenth or early-seventeenth century. The Child, Her Father and Her Mother, remain essentially Byzantine, the other figures and the background are thoroughly western in character. The example illustrated here (No. 3) is probably to be attributed to a Greek working

in Italy; the other (No. 25) may, perhaps, be the work of an Italian, who had seen a number of Greek originals. It is, in any case, much less Byzantine in feeling than the picture we illustrate.

Finally, we may note a fragmentary icon, bearing the Virgin and Child, which must, for the time-being, be



Fig. VI. THE DORMITION OF THE BLESSED VIRGIN

included in our Italo-Cretan school, though it by no means conforms to type. Considerable Italian influence is to be remarked, more especially in the flowers which adorn the Virgin's costume, but the feeling and content is still Greek, and not Græco-Italian. The icon is, perhaps, to be assigned to the Greek mainland. An inscription on the lower margin, bearing the date 1741, may, perhaps, be rather later than the picture itself, but there do not seem to be sufficient grounds for dating this before the very beginning of the century.

NOTE—

A detailed catalogue of the Exhibition, with a photograph of every exhibit, can be consulted at the Courtauld Institute, and also at the Victoria and Albert Museum.

SPANISH SADDLERY IN AMERICA

BY EDWARD WENHAM

HERE is a, perhaps natural, tendency among both English and American collectors to regard the cultural traditions of the United States as pre-eminently those introduced to North America by the Dutch and English settlers. But while these predominate in what were the colonies along the Atlantic seaboard, the earlier influence of the Spaniards survives in those sections, once part of the Spanish Empire, now the States of Texas, New Mexico, Arizona, California, Nevada and Colorado.



Fig. I. A SILVER-MOUNTED SADDLE

Across the southern border, in Old Mexico and in the smaller republics of Central America, the Spanish customs remain to the present time, as evidenced by the desire for bright colours and other personal adornment, among the women; while, in keeping with the Spanish caballero's affection for personal magnificence, the men still bedeck both themselves and their horses in elaborate trappings, particularly at fiestas and other gala occasions. And though relatively few of the old Spanish customs survive in the south-western sections of the United States, the finely tooled leather saddles, bridles, and high-heeled boots embroidered and adorned with silver mounts, as well as the massive spurs, are as popular among the ranchers and cowboys as they were among the old *hijodalgos*.

In view of their sentimental associations, most of the early Spanish-American saddles have remained in the possession of descendants of the original owners, and it is rare to find more than two or three on any one ranch. Several collectors, however, have acquired a fair number, though the most representative examples, some of which are illustrated here, are owned by Mr. William Randolph Hearst at his ranch, La Cuesta Encantada, in California. This collection represents the efforts of many years seeking for early ceremonial and later horse trappings, and now

includes various types ranging from the large ornamental coloured velvet coverings to the plain tooled leather saddlery of modern times.

It was my privilege to examine Mr. Hearst's collection, which is sufficiently comprehensive to show the earlier workmanship and pure Spanish motifs, doubtless executed by artists who migrated from Spain, and the gradual infiltration of Indian forms when the native Mexican Indians were later employed making the saddles. And it is interesting to observe an undoubted Oriental influence with some of the native decorations, an influence which remains in many of the emblems used by the silver-workers from various tribes in the south-western United States. For this silverwork is still made by these primitive people, who continue to obtain their metal by melting Mexican silver pesos; in fact, last year, I brought back a pair of silver spurs ornamented with native symbols, which one of the Indians made for me.

There are certain characteristics with the saddles which divide them into two distinct groups. One, which does not, at present, concern us, is the all-leather type, depending for ornamentation entirely upon tooled work, and in common everyday use on the ranches both in Old Mexico and in the United States. But reference should be made to an early mule saddle, in the collection, probably used by a priest when visiting the outlying districts of his parish. This has a somewhat rudely made tree thickly padded and studded with heavy brass nails;

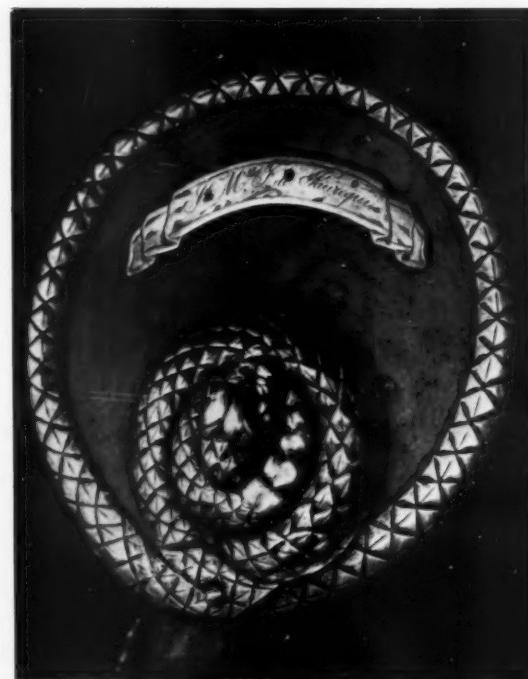


Fig. II. SNAKE ORNAMENT ON HORN OF SADDLE (Fig. I)

SPANISH SADDLERY IN AMERICA

in place of stirrups it has two pieces of wood shaped rather like a small cabriole leg with thin "ankles" and club feet suspended by leather thongs; the purpose being for the "ankle" to be placed between the large and second toe of the priest's sanded foot, while the ball of the foot was supported on the club terminal.

In treating with the more elaborate saddles intended for ceremonial uses, it will be well to subdivide them into: (1) those of tooled leather without skirts, mounted with chased silver-work; (2) those with wide skirts profusely embroidered with gold and silver wire, or with applied ornamentation in full relief, such as rose blossoms and leaves, fashioned of leather; the last two also being mounted with silver.

Most of the silverwork is boldly embossed and chased, though engraved designs are found occasionally. One example (Fig. I) is a small saddle tree, somewhat sparsely covered in tooled leather, ornamented with heavy silver mounts. The upper side of the high vertical horn (Fig. II) is edged by a large snake, part of the reptile and its head being coiled on the flat surface of the



Fig. III. GROTESQUE MASK ON UNDERSIDE OF SADDLE HORN (Fig. I)

horn, above which there is a riband inscribed with the name of the owner, Je Ma de Jauregur, in script. On the underside of the horn there is a grotesque human mask (Fig. III) which, like the snake, has painted glass eyes. Three inverted horseshoes and an embossed floral panel are applied on either side of the horn, a floral motif on the saddle bow, and another large snake around the cantle.

Particular attention was given to the silverwork on the upper and lower sides of the horns, and quite often to the stirrups. The designs on the horns are noteworthy for their variety, which range from the classic forms to



Fig. IV. EMBOSSED MOUNT ON A SADDLE HORN

scenic panels; the latter doubtless having some local interest. Geometrical forms, clearly Moorish in character, are combined with bold floral or with pure classic motifs, such as the Greek fret meander; another early influence appears in the use of crescents and the Compostella shell; occasionally the background of the embossed design is cut away in a manner similar to certain types of English silver of the Stuart period. Again, it is possible to trace the work of the Indian craftsmen in forms derived from their various symbols, the more prevalent of which are the sun, sun rays, snake, thunder bird, butterflies, and others which were and still are part of the picture language of the tribes. Where a scene is depicted on a silver mount, the details frequently indicate less experienced craftsmanship; an example of this being the figures embossed on a large horn (Fig. IV) which probably commemorates some warlike encounter, as the silver on the cantle of the same saddle is chased with two groups of armed men separated by a basket of flowers.



Fig. V. SADDLE WITH SKIRT ORNAMENTED WITH SILVER AND EMBROIDERED

A P O L L O



Fig. VI. SADDLE WITH *TAPADEROS*
(STIRRUP HOODS)

Where a saddle has an embroidered skirt, the embroidery is extended to the other leather work and silver used on different parts of the skirt. The profuseness of the skirts is shown by Fig. V, the whole of which,



Fig. VII. EMBOSSED SILVER WITH BACKGROUND
CUT AWAY AND EMBROIDERED ON SILK

including the stirrup straps, is embroidered in silver and gold wire. The leather itself is punched with a small diaper resembling the cactus flower, the Indian symbol for courtship, other native influence appearing in the naïvely embroidered snakes and in the corded border. In picture language, the snake symbolises defiance or wisdom and the cord, captivity. The straps, suspended from the horn, to which the cinch is fastened by a heavy horseshoe, are also embroidered and further decorated with small horseshoes, while the entwined snakes are repeated in gold and silver wire on the cinch.

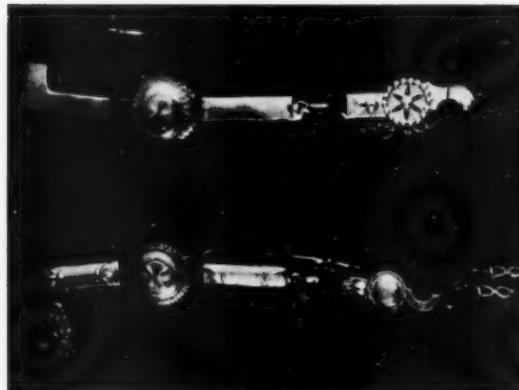


Fig. VIII. SILVERWORK ON BRIDLES AND BITS

Both the small and the large horseshoe are faced with embossed silver, and similar decoration is applied to the conchas from which the saddle strings hang, and the outer sides of the large stirrups are decorated by heavy silver, chased with roses and leaves and an entwined snake in high relief. Embossed silverwork is applied to the top of the horn and to the front rigging, while the edge of the cantle is mounted with another snake-like decoration.

Not infrequently, where a saddle relies for decoration upon embroidered work, the silver mounts are less profuse; occasionally, too, the embroidery is largely restricted to a wide band around the edges of the skirt and straps. An example of this type is shown as Fig. VI, the leather here being tooled in the Greek fret design and oversewn with silver wire. This particular saddle has an unusual feature; the rose blossoms applied to the plain panel of the skirt being oversewn with coloured silks and wools to reproduce the natural colours of the flowers. Another feature is the adherence to the Greek fret design which is embroidered on the *tapaderos* (stirrup hoods) and repeated in silver on the steel conchas of the saddle strings.

One of the earliest examples in Mr. Hearst's collection (Fig. VII) has, in all probability, become separated from its skirt, because the sides of the front and some of the straps are finely embroidered; further, in place of the more usual embroidered work on leather, this decoration is on heavy silk. The silverwork is also exceptionally elaborate and well executed: That on the horn, which is 9 in. in diameter, is embossed with a centre rosette and a narrow band of foliation and running animals; a similar but wider band of foliated scrolls and animals being applied to the cantle. The large iron stirrups are faced

SPANISH SADDLERY IN AMERICA

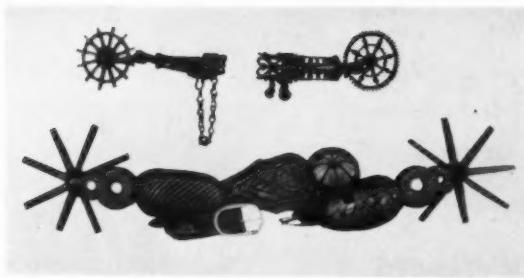


Fig. IX. SILVER INLAID SPURS

with silver embossed with a sunflower motif, a wreath, and scrolls terminating below in a Greek honeysuckle ornament; the background of the silver mounts, excepting those on the stirrups, being cut away in the manner previously mentioned.

Silver is employed with equal freedom to decorate bridles, bits, spurs (Figs. VIII and IX), and, frequently, boots. Chased and embossed conchas and strapwork are fastened to bridles; bits are similarly treated or inlaid, and spurs, if not entirely of silver, are made magnificent by inset designs. With some of the insetting, copper as well as silver is used, the copper being virgin metal, frequently showing distinct traces of gold; and where a craftsman made a flower design, he would sometimes use pure gold to form the disk (Fig. X). Nor, while bedecking his horse, did the rider overlook himself; his broad-brimmed sombrero with its silver *chapa*, *chaparajos* (sheepskin coverings for the legs), high-heeled tooled leather boots and enormous spurs all helping to increase his sense of personal magnificence. And judging from their size and decoration, the spurs were the most important source of this gratification.

Four types of the massive spurs are illustrated (Fig. IX); the upper two have the wheel-like rowels and finely-wrought shanks inlaid with silver, those below

being considerably heavier and having the enormous rowels (they are 6 in. across) introduced to America in the sixteenth century by the Spanish caballeros. The fluted example is inlaid with silver on the convex flutes, and the other with a conventional design outlined by a Greek fret meander; the latter is interesting because the steel is blued to cause the silver to stand out in greater contrast, the effect being rather similar to niello work.

It is perhaps interesting to refer to the method employed for inlaying the silver. The design is cut into the steel in such a way as to leave a slightly overhanging edge and deep enough to allow silver, to the thickness of

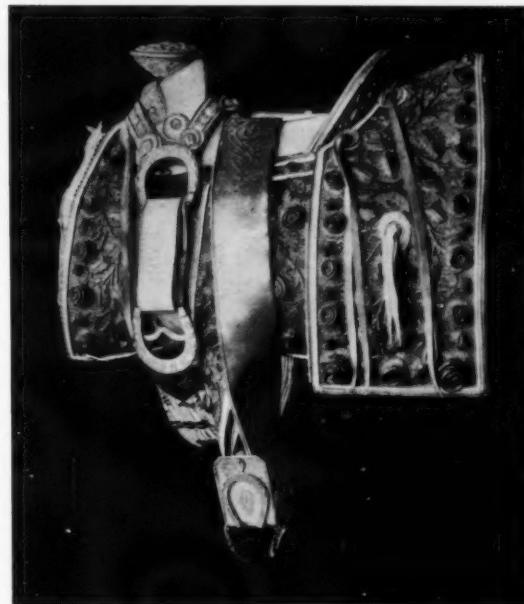


Fig. XII. LEATHER ROSES IN FULL RELIEF ON EMBOSSED GROUND

fairly heavy paper, to be laid in. The silver is then hammered lightly so that the edges of the incised design cut the shape to fit, and the overlapping edges of the steel beaten down as closely as possible; the intention being to prevent water working its way under the silver and causing the steel to rust and raise the inset decoration. Much patient skill is necessary to accomplish this successfully, and it is worth noting that some of the present-day cowboys are very far from unsuccessful in reproducing both the earlier tooled leather and the silverwork.

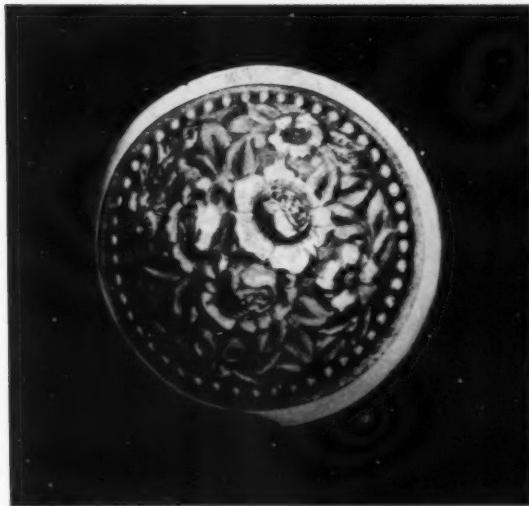


Fig. XI. HORN EMBOSSED WITH ROSES IN HIGH RELIEF



Fig. X. PAIR OF SPURS AND A SILVER-MOUNTED BIT WITH GOLD DISK TO FLORAL MOTIF

EARLY PEWTER BALUSTER MEASURES AN EXPLANATION OF THEIR LID-MARKINGS

BY HOWARD HERSCHEL COTTERELL



Fig. I. A FINE "WEDGE"-TYPE BALUSTER MEASURE.
Sixteenth Century

FOR some considerable time there has been doubt in my mind as to the correct interpretation of certain markings which are found upon the lids of many early pewter baluster measures. I refer to that type whereon one or more marks are repeated, two, three, four or more times, usually in a circle around the outer margin of the cover, the best-known example of which is that shown in Figs. I and II—from photographs kindly sent to me by Mr. A. E. Kimbell—the former showing the measure itself, with its severed lid laid upon it; and the latter, the upper side of the lid with its five marks, surrounding the initials $A\cdot S\cdot$. Upon

its underside other marks appear: a woman kneeling to the right of an (?) altar; a star with rays; and a further one indecipherable.

Which, of all these, is the maker's "touch"?

From this example alone the obvious conclusion did not leap to the mind, but other pieces of a similar type, which have since been noted, have—I contend—supplied the solution.

It will, however, facilitate the theory I desire to expound if we first assimilate two important axioms, which bear forcibly upon what I am about to say. These are:—

EARLY PEWTER BALUSTER MEASURES



Fig. II. THE UPPER SIDE OF LID WITH ITS FIVE MARKS SURROUNDING THE INITIALS A.S.M.

- (a) The Pewterers' Company's attitude towards self-advertisement.
 - (b) The meaning of three letters set triangularly, so : $\begin{smallmatrix} & H \\ & I \\ M & \end{smallmatrix}$.
- In regard to (a), the late Mr. Charles Welch, in his invaluable "History of the Worshipful Company of

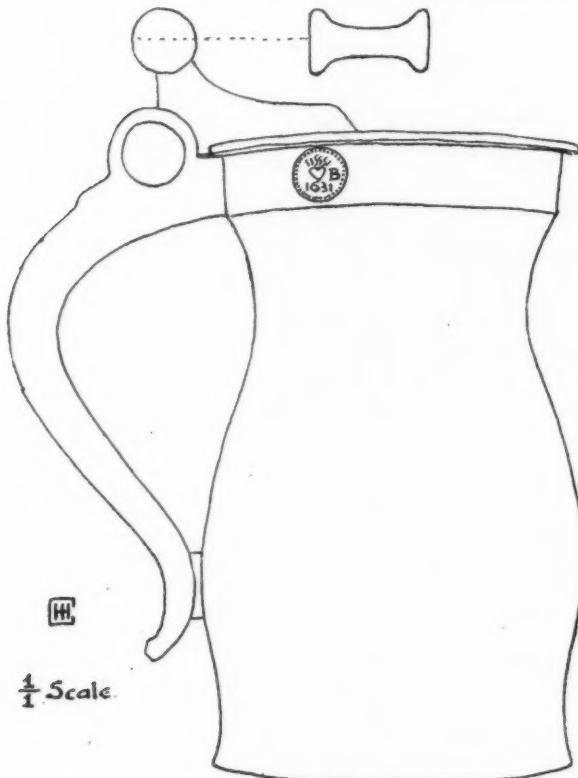


Fig. III. SHOWING MAKER'S "TOUCH" ON THE LIP

Pewterers of London" (II, p. 171), records that at a Court of the Company held on December 14th, 1698-9 :

"Any Member that shall from henceforth publish or distribute any Bills, printed or wrote, to commend or boast of his ware, or to invite customers to come to him before another, shall forfeit and pay forty shillings for every time he shall offend therein."

and on p. 169 (*ibid.*) Mr. Welch remarks :—

"Anything approaching the nature of an advertisement was sternly forbidden."

These, and many similar references in the same work, leave us in no doubt as to the company's attitude towards self-advertisement, or "The stealing away of

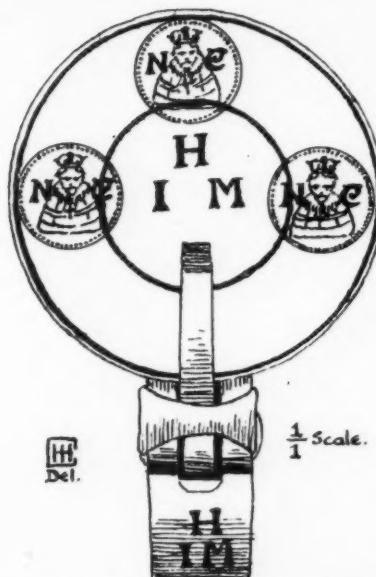


Fig. IV. LID OF FIG. III WITH DEVICE OF KING'S HEAD

another man's customers." One can, therefore, but imagine what their ideas would have been towards a member who struck his touch several times on the same piece! In all probability he would have been summoned to the hall, and there "whipped in open court" for his misdemeanour; a punishment by no means unknown in those days.

In regard to (b), it is a fact—universally accepted, and beyond dispute—that the three initials struck triangularly, as above, denote ownership; the upper letter indicating the surname, and the lower ones those of the husband (left) and wife (right) respectively. Thus, the instance given might be transcribed: "Howard and Gertrude Cotterell."

Now, has this latter point any bearing on the lid shown in Fig. II? Yes, partially, for we have the initials A. (& S.) M., as the ownership initials in the centre, and A. M., in the five marks surrounding them, and herein is our first ray of the dawn of intelligent observation of facts.

A P O L L O

I shall, however, adduce more convincing proof than this in subsequent examples, though it may not be out of place if I here set down my theory that these repeated marks are not the maker's marks at all, or anything to do with him, but are ownership marks; in other words, house signs, shop signs, inn signs, tavern, coffee or eating-house signs.

The first example, which set me upon the right trail, was a very beautiful gill-size measure of the "Hammerhead" type (Fig. III) upon the lid of which, struck three times, is a device of a king's head—probably

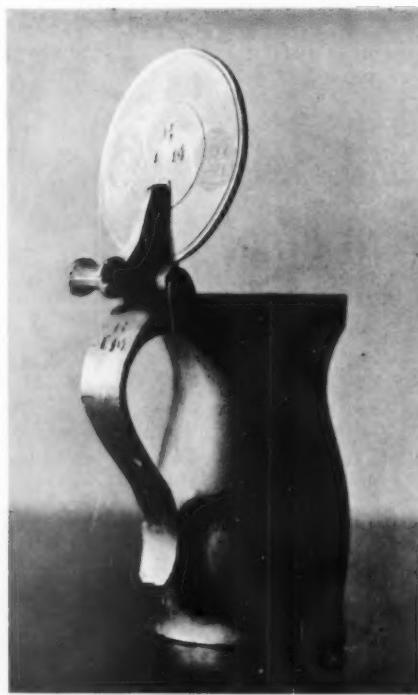


Fig. V. An exceptionally massive example, the weight of which is nearly 11½ oz. as against an average of 8½-9 oz. for gills. The handle is some ½ in. across at the hinge, and not less than ¼ in. at its narrowest. All these are early features. (See also Fig. III.)

James I—with the letters N. C., in quasi-lombardic type, but with the ownership initials τ^m struck upon the lid and the handle (Fig. IV).

Admittedly, these ownership letters, differing as they do from the N. C. in the marks, seem at first sight to confound my theory; but obviously they are later than the king's head marks, which latter was the sign of the house with the founder's initials, I. & M. H., being subsequent owners. Ruling all this aside for the moment however, what is of first-rate importance about this piece is, that the maker's touch appears upon the lip! (See Fig. III.)

Now if this touch be compared with No. 5416 in my "Old Pewter: Its Makers and Marks" (No. 108 of

the first touchplate), the affinity between the two will at once be apparent, for we have in both the same device—the flaming heart—the same initial "B" of the surname, merely the date being changed; (16)68 instead of 1631. The appearance of this maker's touch upon the lip at once rules out the marks upon the lid as being those of the maker. The heavy construction of this fine measure will be seen in Fig. V (and Fig. III).

Since the killing of long-accepted beliefs is never easy, let us start with common sense. In the Guildhall Museum—and here let me say that Mr. Quintin Waddington,



Fig. VI



Fig. VII

F.S.A., the Assistant Curator, is entirely in agreement with my theory—there is an example which, at the onset, gives the lie to the idea that these repeated marks are those of the maker. I refer to a measure with "Bud" type thumbpiece upon which the mark shown in Fig. VI is struck four times containing the initials I. S. H., the same initials being struck triangularly, ownershipwise, in the centre of the lid, thus proving that—in conjunction with others I shall illustrate—I. S. H. was the owner and not the maker. But, by great good fortune, also upon this piece, struck as is more usual, upon the lip, appears the maker's touch No. 1106A in my book (No. 378 on the second London touchplate). This touch, dated 1683, is that of John Cooper, who was given leave to strike it on March 22nd, 1684. (See Fig. VII).



G
T E



T
R A

Fig. VIII

Fig. IX

Here then we have the evidence we want: the maker's mark—a touchplate mark at that—upon the lip; the owner's initials struck triangularly upon the lid, and the same initials within the compass of the repeated mark, evidently the house sign of I(ohn) and S(arah) H(arris)—or some such names—of "The King's Head." This should be proof enough, but let us consider one or two other pieces in the same museum.

On a pint size "Wedge" type baluster, struck six times upon the lid, is a mark of a Tudor rose within a beaded circle and with the initials T. E. G., surrounding the rose (Fig. VIII) and upon the handle, struck triangularly, these same initials, τ^m , proving the marks to be those of the owner. Thus we may transcribe it somewhat as follows: "Thomas and Eleanor Gregg, at the sign of 'The Tudor Rose.'"

EARLY PEWTER BALUSTER MEASURES

Again, there is a "Hammerhead" type of measure with the ownership initials struck triangularly both in the centre of the lid and upon the handle; while surrounding the former is repeated three times the mark shown in Fig. IX, with the device of a royal crown and C.R., for *Carolus Rex*, and beneath this R.T., for Richard Tucker, whose name is set out in full in the exergue, thus: "Rich. Tucker, by London Wall."

More proof than this should not be necessary, for those ownership initials are obviously those of Richard (and Anne?) Tucker, at the sign of "The Royal Crown"



Fig. X



Fig. XI

by London Wall.¹ This cannot be a maker's touch, for no pewterer would have been allowed to have both his initials, and his name, and his address in full within his touch, nor would the device of the royal crown with C.R. have been permitted as a device. The

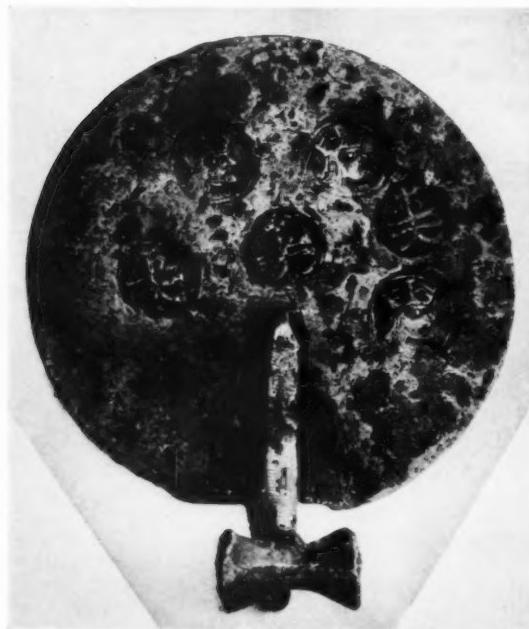


Fig. XII. MERCHANT-MARK AND HOUSE-SIGN

Since these notes were typed, Mr. Quintin Waddington has written me in reference to Fig. IX as follows:—

"Richard Tucker actually issued a token from 'The Crown' by London Wall. So, there is no doubt about him being the landlord and not the pewterer. The token is undated. (Williamson & Boyne, London, No. 1773.)"

This really seems to settle the point at issue. He also points out that John Hind & Thomas Gwilym (Brewers) issued a token from "The King's Head" in Peerpool Lane (Williamson & Boyne, London, No. 2206), some ten years before John Cooper had leave to strike his touch (Fig. VII), so they may well have some connection with Fig. VI.

whole thing is a colossal piece of self-advertisement to which—as we have seen—the company were so bitterly opposed.

If now we turn to the London Museum we find still further evidence. On a lid of the "Bud" type appears the mark shown in Fig. X, struck five times, and bearing the Royal Arms surrounded by the initials, set ownershipwise,²

There is absolutely no evidence to support the suggestion that any pewterer would have been given the right to use the Royal Arms as his device; the thought



Fig. XIII



Fig. XIV



Figs. XV—XVII. PEWTERERS' TOKENS

is too absurd to need contradiction—and I am not overlooking their use in the Arms of Dorchester, by George Lester of that city; nor by Spackman & Co., in their Letters Patent stamp; nor yet again by Robert Stanton in his device of the Royal Standard—none of which was used, as is this one, the Royal Arms pure and simple. There is no instance of any such licence in any known pewterer's mark, and we must interpret this one somewhat as follows: "John and Mary King at the sign of 'The Royal Arms' (or 'The King's Arms')."

Upon another lid of the same type, we find the mark shown in Fig. XI struck five times. Here the initials are in such palpable ownership style as to leave us in no doubt, and this mark should be read as, possibly: "John and Sarah Osborne, at the sign of 'The Crescent' in Aldersgate Street." This mark also carries its own failure to comply with the no-advertising regulations of the Pewterers' Company.

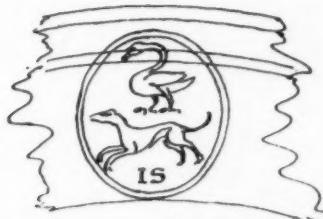


Fig. XVIII. HOUSE-SIGN ON A PLATE-RIM

A P O L L O

One other point, to which I have not as yet alluded, is, that if these three initials do *not* denote ownership, then they indicate a great many more men with double christian names than ever existed in those early days!

The predecessor of these triangularly-set ownership initials was the old Merchant Mark, an example of which, with the house-sign of "The King's Head," is shown in the fine lid from the collection of the late Mr. R. Garraway Rice, F.S.A., in Fig. XII.

Many other instances might be quoted, but I believe my point is already made, for if one looks at all these devices one sees how readily they lend themselves to such adaptations : "The King's Head," "The Queen's Head," "The Bull's Head," "The Crown," "The Tudor Rose," "The Bell," "The Crescent," "The Blazing Sun," "The King's Arms," "The Royal Arms"; while in the Victoria and Albert Museum we have "The Bishop's Head" (Fig. XIII); and on the well-known example from the Buckmaster Collection, "The Bear" (Fig. XIV).

It can but be presumed that all these pieces were formerly the property of houses to which the public had ready access, and that they were so marked as a precaution against the "souvenir" hunters of former days; even as to-day we find in our restaurants and hotels the name of the establishment branded or transferred on their plate and crockery, a relic of these house signs of this bygone age.

I am convinced that the fortunate owners of these interesting pieces are the possessors of the old tavern, eating-house or coffee-house plate of the sixteenth, seventeenth and early eighteenth centuries, invested—by these house signs—with an interest far more human than any maker's touch could give to them.

Between them and the devices in many of the seventeenth-century tradesmen's tokens we find a very great affinity and further proof for our theory. Indeed, one says without fear of contradiction, that the spirit which fired the one idea was responsible also for the other. (See Figs. XV to XVII).

None would suspect W. M. of being the *maker* of William Mountford's token, or I. B. of John Baker's, or, again, T. L. H. of Thomas Heath's. No, they

stamp them indelibly as being *the property of* "William Mountford at the sign of 'The Flagon,'" of "John Baker at the sign of 'The Hammer-in-Hand,'" and of "Thomas and L(ucy?) Heath at the sign of 'The Flesh-pot,' in Warwick," respectively. In exactly the same way these signs upon baluster lids are ownership signs.

That the system was carried to other things besides measures is instanced by the fragment of a reeded-edge plate in the Guildhall Museum, upon the back of which is struck the touch of Thomas Burges, with his Rose and Crown mark; while on the front of the rim—as is usual—are struck the imitation silver marks, and further, the house-sign shown in Fig. XVIII, evidently "The Swan and Greyhound," or some similar inn.

Where we find ownership initials which differ from those in the house sign we may, I think, conclude that the latter was the original die, and the triangularly-struck initials those of a subsequent owner, and for these reasons :—

(a) The cutting of these dies was expensive and—once done—they were therefore kept in service as long as possible.

(b) A well-known device is an asset to any business and would only be changed after long deliberation.

(c) The case was adequately met by striking the old sign, plus the initials of the subsequent owner.

Where we find two devices with the same initials, as in Fig. II, it may point to "A. M." being the owner of two houses—"The King's Head" and "The Bull's Head"—who struck the device of each on all his pewter, thus rendering them interchangeable, for use at either.

To those who possess my "Old Pewter: Its Makers and Marks," I suggest the deletion of the following, which can no longer be considered as maker's marks :—

No. 5567. The two outer marks.

No. 5769. The whole; text and illustrations.

No. 6080. The whole.

In conclusion I desire to acknowledge indebtedness for certain details to some notes kindly sent to me by Mr. A. B. Yeates, F.R.I.B.A., F.S.A., and to the authorities of the Guildhall Museum for assistance in affording me ready access to their many treasures.



RECENT EXCAVATIONS AT PERSEPOLIS

PHOTOGRAPHS BY THE PERSIAN EXPEDITION (UNDER PROFESSOR ERNST HERZFELD)
OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO.

By Courtesy of PROFESSOR JAMES HENRY BREASTED, Director of the Institute.



LION ATTACKING BULL. A recurrent theme throughout the sculptured drama occupying part of the angles formed by the ascent of the stairways

THE discoveries made by Professor Ernst Herzfeld, Field Director of the University of Chicago Oriental Institute Expedition at Persepolis, are of the highest importance. They have been described by Professor J. H. Breasted, the founder and Director-in-Chief of the Institute, as "magnificent." "The best of the new relief sculptures," he writes, "will rank among the greatest works of art that have survived from the ancient world. The remains at Persepolis are revealing to us a new chapter in the history of the Ancient East."

The work of the expedition under Professor Herzfeld covers the examination and excavation of the whole platform or terrace upon which stood the ancient palaces of Darius, Xerxes and Artaxerxes. The photographs here reproduced by courtesy of Professor Breasted, show views of the two recently excavated stairways together with certain details of the sculptures adorning their walls. These sculptures, as may be seen from the illustrations, are in a perfect state of preservation after the lapse of twenty-five centuries; the chisel-marks showing as if they were cut but yesterday. They were found buried under the debris of the fire raised by Alexander the Great, covered with a thick layer of charcoal—the remains of the cedar roofs and furnishings—and the dust and decay of sun-dried brick, to the depth of twenty-three feet. The truth of Plutarch's story is confirmed beyond all possible doubt. He tells of the

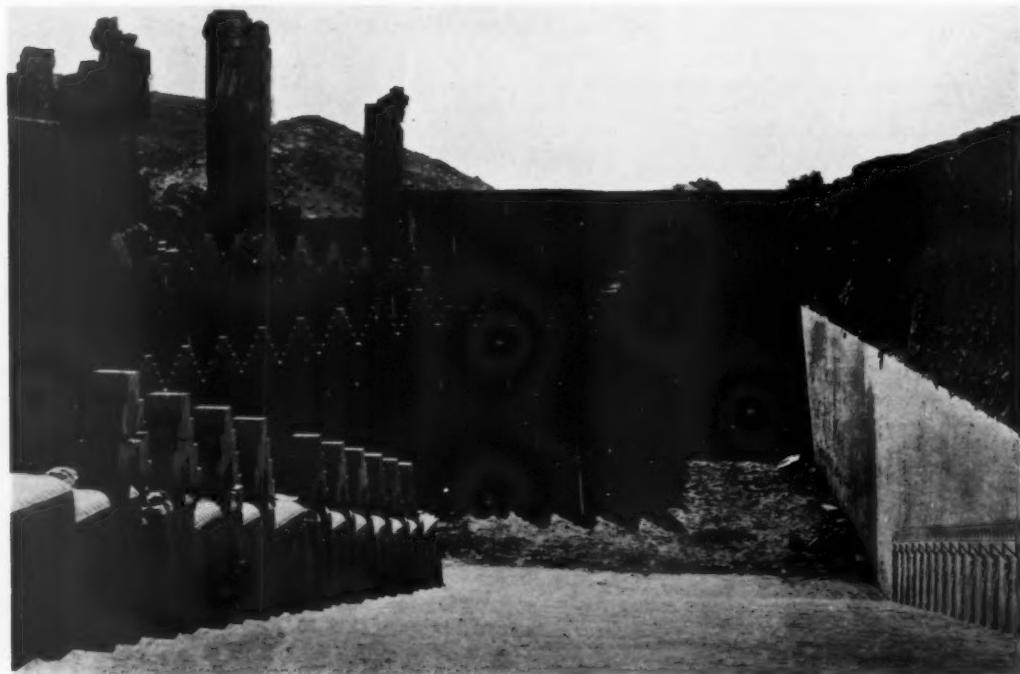
burning of the palace of Darius—The third of his name and the last of the Persian Kings—which Alexander kindled torch in hand during the orgies of a banquet, incited by Thais, a courtesan of Attica and mistress of Ptolemy (afterwards King of Egypt) who amongst others had come in masquerade to take part in the revels and join their lovers.

The accumulations of debris have acted as a miraculous preservative, and the discoveries of architectural remains and sculptures have proved far more valuable and extensive than were expected. The great audience hall of Darius, the "Apadana," which stood nearly ten feet above the level of the terrace, was reached by one of the stairways shown in our illustrations, a monumental double ascent measuring 292 feet from end to end. This staircase is carved with sculptured subjects on three of its walls. On the broad southern face is carved a procession of tribute bearers, the representatives of twenty-eight nations, each a satrapy of the Persian Empire. It will be noticed that each group of figures stands in its own compartment, separated by carved cypresses of beautifully conventionalized forms. These trees are typical of Southern Persia and occur constantly in Persian ornament. The bearers are bringing the New Year gifts of the Nôrûz, the feast of March 21st. Each group has an official introducer, alternately a Persian and a Mede, acting possibly as interpreter. The tributary nations or satrapies range from Farghaan

A P O L L O

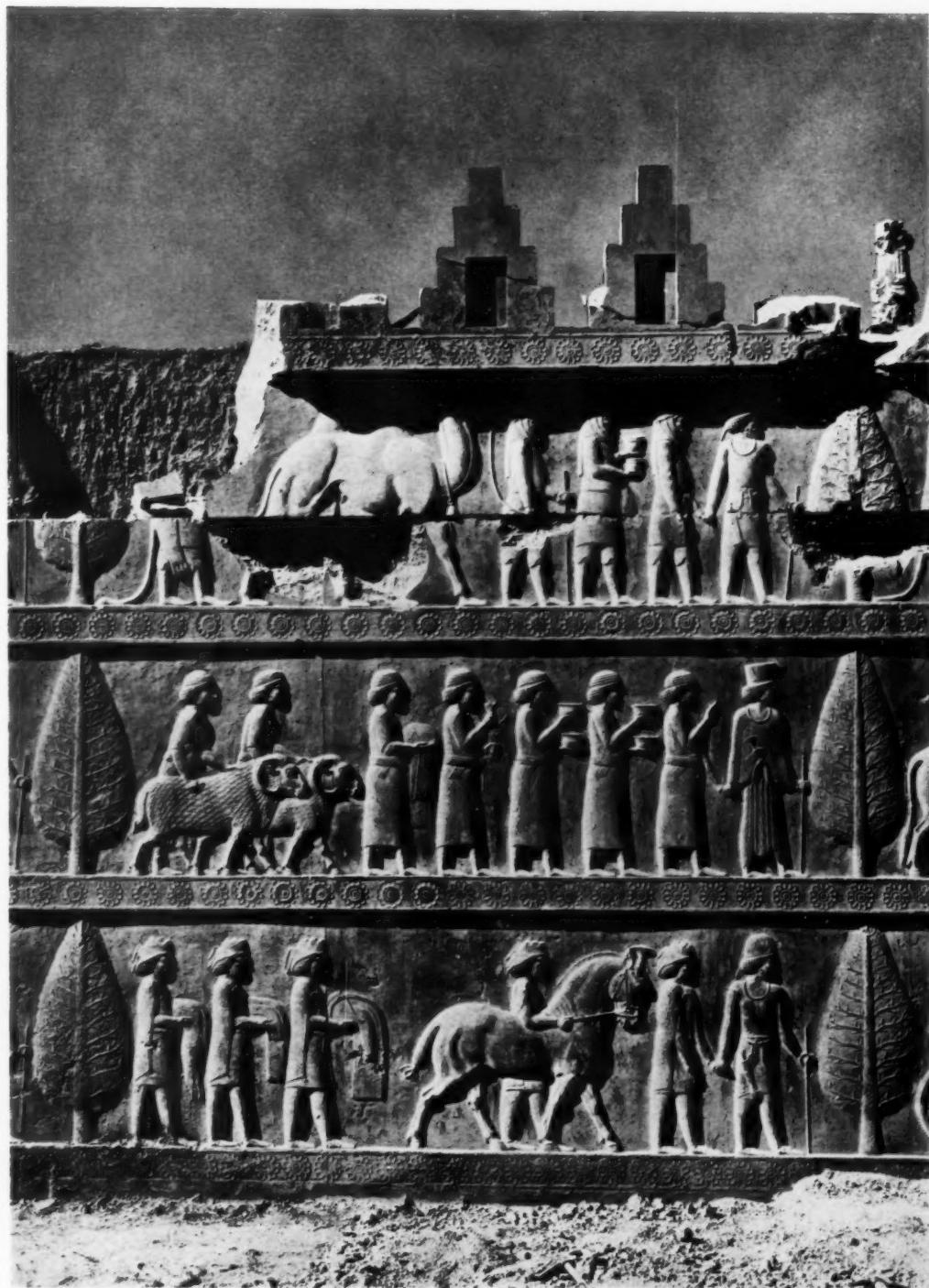


THE TRIPYLON STAIRWAY : The main entrance to the private residential palace above the level of the Apadana



LOOKING DOWN THE SOUTH WING OF THE GREAT APADANA STAIRCASE
The Tripylon stairway is seen in the background

RECENT EXCAVATIONS AT PERSEPOLIS



SOME OF THE TRIBUTE BEARERS OF THE TWENTY-EIGHT SATRAPIES OF THE PERSIAN
EMPIRE DESCRIBED IN OUR ARTICLE

A P O L L O

in Russian Turkestan to the Balkans in the north and from Abyssinia to Sind in the south. There are Cilicians and Bactrians, Phoenicians, Suzians from Bhuzistan, Scythians, Armenians and Syrians. Though they bear neither names nor inscriptions, many of them have been identified either by costume and appurtenances or by comparison with known monuments. The gifts they bring are camels, horses, prize bulls, a lioness with her cubs, an antelope or a giraffe; such animals as each nation could provide. They were also required to offer specimens of their national dress and vessels or articles of gold. On the ascending frieze of the back wall of the staircase is carved a file of the palace guards, one man to each step. These represent individuals of the famous Ten Thousand Immortals, of whom Herodotus has given us an account at an earlier date, and whose number was always complete. The horses and chariots of the god Ahurimazda and of the King (Xerxes) each drawn by eight white Nisaean stallions (as described by Herodotus) are represented at the end of the first row of Immortals; also a groom in charge of the King's riding horse, whilst others carry his camp stool. The purely ceremonial character and severity of style of Persepolitan work with its "strongly architectural rhythm," says Professor Herzfeld, reveals "no trace whatever of Greek influence, as has often been supposed and discussed."

The "Tripylon" stairway, a double staircase which led to the smaller or residential palaces, built upon a higher level than the "Apadana" by about 16 feet is likewise covered with sculptures. The parapets of the ascents as well as the horizontal copings of the walls in both staircases are surmounted by pyramids in close formation of crenelated blocks, a decorative scheme borrowed from the old Assyrian fortifications. Many of these were found lying in the trench beneath the walls when the excavations were made. They were overthrown in the earthquake which also laid low most of the sixty-five foot columns of the "Apadana" many centuries ago, and have now been replaced.

In the angles formed by the ascending flights of steps is always to be found a sculptured relief representing a lion with its teeth in the flank of a bull. The lion's head is everywhere shown in front view and the bull's head "regardant." This group, Professor Herzfeld tells us, may be called "the arms of Achaemenian Persia, a symbol of astrological meaning which originated in Babylonia."

The Professor announces a further discovery at Persepolis of "hundreds, perhaps thousands, of Elamite business tablets," buried beneath the palace ruins which doubtless conceal documents of the greatest importance and perhaps State archives which may reveal new secrets of Persian history. Is it possible that among the debris Professor Herzfeld may light upon the great statue of Xerxes, which Plutarch tells us was thrown down by pressure of looting crowds, and which after addressing it as if it were alive and meditating whether he should raise it up once more, Alexander left in the dust?

It might not be irrelevant to recall to English readers that when Darius I laid the foundations of his new capital he built the terrace marking the site of the ancient palaces of Persepolis upon the inclining spur of rock that projects into the valley near the confluence of the little Pulwar river with the Kur. This platform was made level by a supporting wall of brick of varying height on three of its sides and over 40ft. on the western or deepest side of the slope. The eastern side is flanked by the "Kur-i-Rahmet" or Mount of Grace. The double flight of steps on the western side, like all the steps in these buildings, have shallow risers of very easy gradient. Some of the pillars on the terrace still standing when Professor Herzfeld re-erected those above mentioned must have furnished him with important clues to the position of the remainder. They are of dark-grey marble quarried from the neighbouring mountain. At the back of the palace "the throne of Jamshid" are the three sepulchres of kings hewn out of the solid rock mentioned by Diodorus Liculus (whose information was probably derived from Cleitarchus) as being so inaccessible that the occupants could not be placed in them without the aid of engines, a spot which he must have confused with the four rock-cut tombs on the other side of the river. This latter place, known as the "Naksh-i-Rustum" is so called from a carving traditionally said to be a representation of the mythical Rustam. The rock is as steep as a wall and one of the tombs has a carving inscribed with the name of Darius Hystaspis. Of these seven tombs five others are said to be those of Xerxes I, Artaxerxes I, Darius II, Artaxerxes II and Artaxerxes III. The remaining tomb, which was unfinished, may have been destined for Arses—or quite probably for his successor Darius III (Codomanus), Alexander's defeated opponent.





COUNTESS OF SALISBURY

Margaret Pole, Countess of Salisbury, painted in 1535. A rare example of the English School. First half of the XVIth Century—Panel 19½ in. x 24 in. The National Art-Collections Fund has acquired this portrait from Messrs. Knoedler, and has presented it to The National Portrait Gallery to commemorate the opening by His Majesty the King of the new wing of the Gallery presented to the Nation by Lord Duveen of Millbank.
See Page 225

EMBROIDERY IN THE COLLECTION OF SIR FREDERICK RICHMOND, BART.

BY A. J. B. WACE



Fig. II. VALANCE WORKED WITH THE PARABLE OF THE GOOD SAMARITAN

SIR FREDERICK RICHMOND'S collection of embroidery is especially rich in choice examples of English seventeenth century needlework, and is well known, for several of the finer pieces have been generously lent by him to exhibitions during the last few years, where they have attracted much attention.¹ He has now with equal generosity given permission for a selection of the rarer and more interesting embroideries to be illustrated in *Apollo*. He does not limit his taste to English work, but has included in his collection many excellent specimens from the Continent.

Among English work of the sixteenth century a cushion with a representation of Orpheus² charming the animals by his music belongs to the same group as the famous cushions at Hardwick, with similar classical subjects, "The Rape of Europa," or "The Fall of Phæthon." That these are cushions is proved by the inventory of Hardwick made in 1601 for the will of Lady Shrewsbury, mentioning, for instance, "An other long quition of nedleworke of silk and cruell of the storie of the sacryfice of Isack," which still exists.³ A particular feature of the collection is the long series of valances worked mainly in tent stitch in silk and wool which were intended to hang from the testers of the four-post beds of the later sixteenth century. These valances usually

occur in sets of three, two long valances for the sides and one shorter piece for the foot. The head of the bed being against the wall did not require a valance. Several fine sets are known which were probably made in these islands, but there is a large class the provenance of which is doubtful. It is this group which is extremely well represented in Sir Frederick's collection. Though in view of recent research it would not be easy to uphold the theory of an English origin for them and their exact source is doubtful, the balance of probability seems to incline rather to a Flemish origin. At least, even if all were not made in Flanders, the pictorial designs from which the embroiderers drew their inspiration seem to have been Flemish. The subjects are classical or scriptural tales depicted by the method of continuous representation. One set is worked with scenes from the Acts of the Apostles, and that illustrated (Fig. I) shows the arrest and miraculous release of Peter. The story begins, as often, on the left, where Peter is being haled to prison. In the centre while he sleeps in chains between two soldiers in the prison an angel appears, rouses him, and leads him out past the sleeping guards. On the right the angel departs and Peter, coming to the house of Mary, the mother of Mark, knocks at the door which the damsels Rhoda opened to him. Another subject from the New Testament is the Parable of the Good Samaritan. Here (Fig. II) in the centre, a traveller falls among thieves, who rob and strip him, and leave him wounded and naked by the wayside on the left.

¹ For instance at the Lansdowne House Exhibition, see *Illustrated Catalogue*, Nos. 234, 235, 243—246, 269, 273, 283.

² Old Furniture—III, p. 229.

³ Old Furniture—II, p. 112.



Fig. I. VALANCE WORKED WITH SCENES FROM THE ACTS OF THE APOSTLES



Fig. III. VALANCE WORKED WITH THE OLD TESTAMENT STORY OF ELIJAH AND THE WIDOW OF ZAREPHATH

From the Old Testament is taken the story of Elijah and the widow of Zarephath (Fig. III). On the left is shown the meeting between the prophet and the widow, and behind a subordinate scene where the widow's son is lying dead upon his bed. The centre is occupied by a representation of the miracle wrought by Elijah in restoring the boy to life. It is interesting to observe that in both cases the beds are not of the tester and post type for which such valances were destined, but are hung with sparvers. The sparver was a tent-like bed curtain which hung from an ornamental wooden disk suspended from the ceiling, and was apparently originally intended to keep off gnats or mosquitoes as well as the cold.

From the Apocrypha comes the story of Tobias (Fig. IV). On the left Tobias, who has caught the fish by the command of the angel, is depicted in the act of removing its liver and heart, while the angel stands by his side and directs him. On the right is the marriage of Tobias and Sara at Ecbatana, which is being performed by her father Raguel, while three elders stand round just outside the door of Raguel's house. Belshazzar's Feast is the subject of another fine example, which was formerly in the Ramsden Collection (Fig. V). The king is seen enthroned under a canopy with his queen by his side, and both they and their guests sit at a table laid with costly plate. On the right attendants are serving wine and meats, while in the background musicians are playing in a gallery overlooking the hall. The entrance on the left is guarded by soldiers. Meanwhile

a hand appears from a cloud and inscribes the fatal message on the wall.

In the rooms in the story of Elijah and the widow's son, and in the palace of Belshazzar, the furniture and hangings, as well as the architecture, so far as it can be understood, represent the contemporary fashions of the later sixteenth century. The cottages and country houses in the background of the Good Samaritan valance, as well as the dress of the figures, again illustrate the same period. Otherwise for the subjects relating to Peter and Tobias more or less traditional costumes are employed. The soldiers in the former of these and in Belshazzar's Feast wear the usual dress demanded by convention for Roman soldiers. Raguel is represented as a Jewish high priest and Belshazzar as a rather theatrical Eastern monarch, although some of his guests wear contemporary costume. The angels, Elijah, and Peter have the garb which artistic ideas of the sixteenth century thought correct for divine messengers, prophets, and apostles. The attraction of these valances is many sided, the almost faultless technical skill with which they are worked, the rich tones of their pure colours, and the ingenuous simplicity with which the subjects are drawn. The designer and the worker alike were quite unconscious that anything in the drawing, the composition, the dress, or other details could call for criticism. They pictured the characters in these scenes, biblical or classical, as people like themselves and so clothed them like themselves, except where they thought they knew the correct



Fig. IV. VALANCE ILLUSTRATING THE APOCRYPHAL STORY OF TOBIAS

EMBROIDERY IN THE COLLECTION OF SIR FREDERICK RICHMOND, BART.



Fig. V. BELSHAZZAR'S FEAST

Formerly in the Ramsden Collection

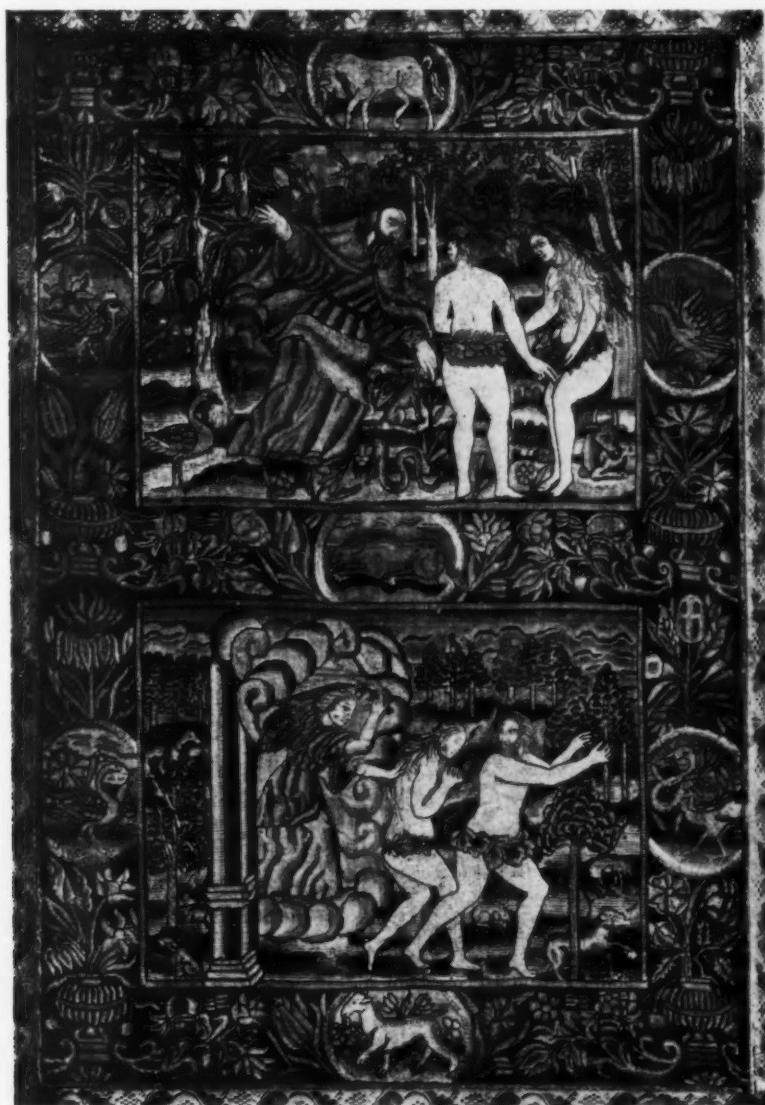


Fig. VI. PANEL ILLUSTRATING THE STORY OF ADAM AND EVE
Late sixteenth or early seventeenth century, showing Italian influence

A P O L L O

or conventional dress for persons with whom they were not familiar—angels, apostles, prophets, Roman soldiers, Eastern monarchs, or Jewish high priests. The landscape backgrounds against which the actions are represented are no less charming.

Another type of late sixteenth or early seventeenth century embroidery which is usually attributed to France, though showing Italian influence, is also well represented in the collection, notably by a set of rectangular panels illustrating the story of Adam and Eve. Each panel contains two scenes, one above the other, surrounded by broad borders. In that illustrated here (Fig. VI) in the upper scene Adam and Eve acknowledge their guilt

above which floats a butterfly. Beneath the apple tree, the trunk of which is entwined by convolvulus, is a rabbit on one side, and on the other a squirrel eating strawberries. A long snake crawls at the foot of the pomegranate. The borders of floral scrolls which frame these panels resemble in their general arrangement those so popular in English needlework of the same period. Both the English and the French embroideries with these patterns are in execution excellent, but a subtle and almost intangible difference is to be observed between them. The colours used, the method of working the stitch, and the treatment of the designs all bear witness to the national difference between them. In English work



Fig. VII. A VALANCE WITH FLORAL PATTERN CONTAINING BIRDS AND ANIMALS. French late sixteenth century

to the Almighty by the Tree of Knowledge in the Garden of Eden. The serpent crawls at their feet, but in the Garden around birds and animals peacefully rest or feed, quite undisturbed by the fall of man. In the lower scene Adam and Eve are being driven out of the Garden by an angel with a flaming sword, who stands behind them in a cloud, by a pillar indicating the entrance to Eden, within and without which animals again are shown at peace. Each border has an oval cartouche in its centre which encloses a bird or an animal, which in every case but one, the unicorn, is accompanied by a plant or flower. Between the medallions are well-designed but somewhat academic floral motives. In the lower corners are flowers in vases—rose, columbine, tulip, or corn-flower—and above them other flowers, such as the crown imperial or the poppy. The other example (Fig. VII) is in shape a valance, and in it the floral patterns control the design and overshadow the birds or animals, which are merely complementary. In this there are four square panels each containing a plant, tree or flower, and separated from one another by bands of flowering scrolls. Borders of similar pattern surround the whole on all four sides. The trees and flowers, pomegranate, apple, chestnut, and passion flower in the squares are given a symmetrical form, but nevertheless appear to be influenced by the drawings of plants and trees in contemporary herbals. On the chestnut tree a peacock stands in its pride, and below it are a marigold and a daisy with a deer and a lizard. By the passion flower are a pansy and foxglove,

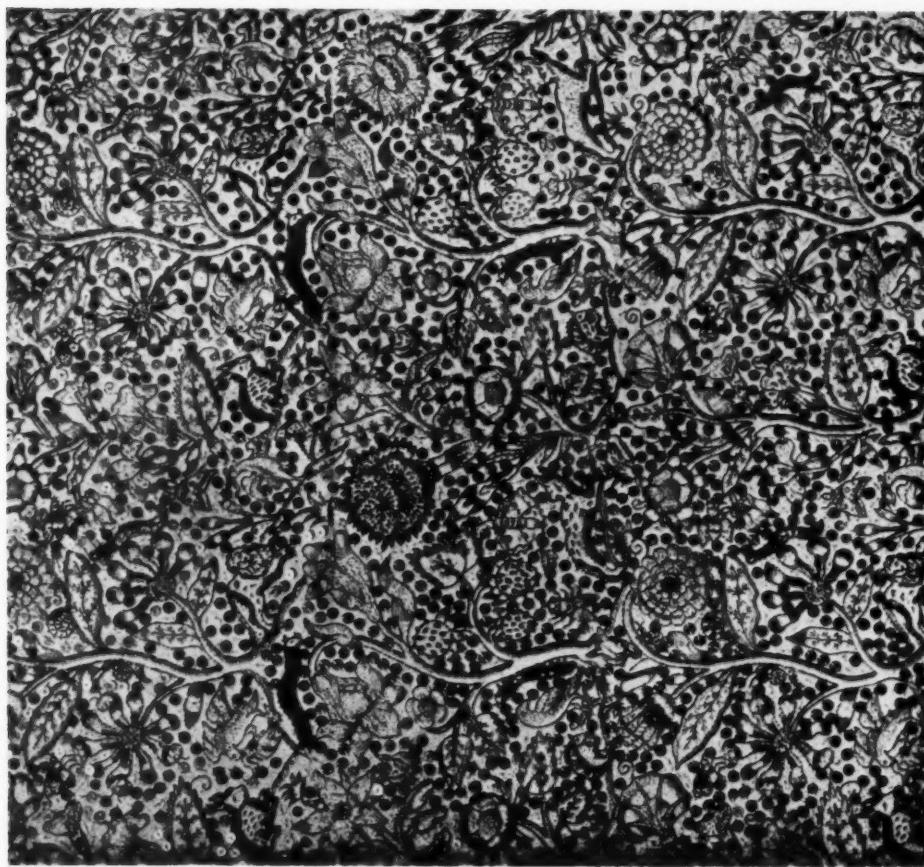
the designs of flowering scrolls are more free in treatment and more naturalistic. The contemporary French embroidery is more stiff and conventional in the rendering of the patterns and displays a strong feeling for symmetrical and well-proportioned composition.

The collection also includes several good specimens of the embroidered caps and headdresses for men and women which formed part of the fine dress of the later Elizabethan age denounced by Stubbes. To this period belongs an exquisite piece richly worked with polychrome silks and gold, with fine raised work, largely in buttonholing. Its scroll pattern is definitely English, and a comparison of it with similar patterns in French embroidery like that just discussed will make the differences clear. The scrolls start from one stem and mount upwards with a series of branches, each curling inwards and ending in a flower, pea, honeysuckle, pansy, carnation, thistle, rose, cornflower. Leaves spring from the curves of the stems among which appear birds, butterflies and small snakes. The pattern repeats but since too obvious a symmetry might be tiresome, the repeat is partially disguised by slight variations which add much to the freedom and naturalism of the whole.

A somewhat similar type of floral design, but dating from the early seventeenth century, is a charming piece (Fig. VIII), with a repeating series of composite plants. One bears both honeysuckle and marigold and another strawberries and daffodils, and among the foliage and blossoms are caterpillars, bees, butterflies and snails,

EMBROIDERY IN THE COLLECTION OF SIR FREDERICK RICHMOND, BART.

Fig. VIII. EMBROIDERED PANEL. English, early seventeenth century
The Embroidery is worked from the design of the printed linen



211

Fig. IX. PRINTED LINEN. English, early seventeenth century
By permission of the Victoria and Albert Museum



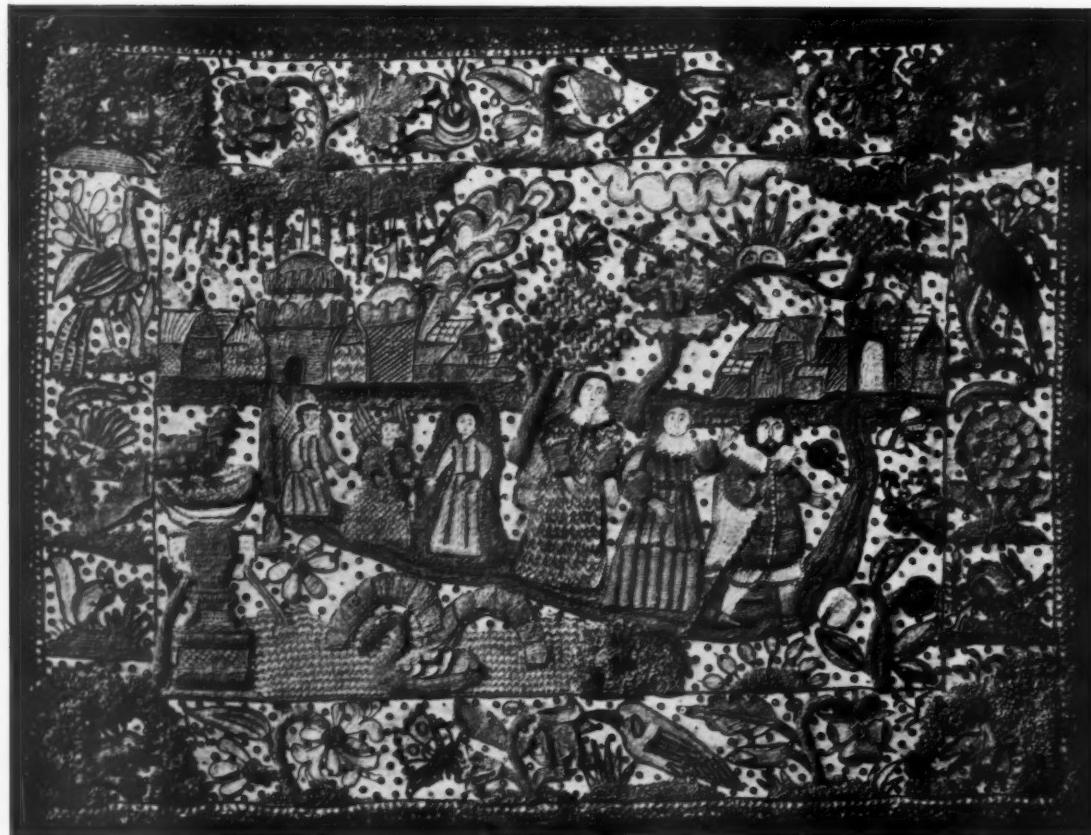


Fig. X. AN EMBROIDERED PICTURE REPRESENTING LOT AND HIS FAMILY FLEEING FROM SODOM

Rabbits, hares, and lions play on the ground beneath the flowering plants, and in one corner an eagle is seen tearing its prey. The whole is delicately worked in pale coloured silks outlined with gold with a delightful spontaneity, happily and rightfully unconscious of the incongruities of the design. This embroidery is the more interesting in that its design is to be recognised in a piece of printed linen recently acquired by the Victoria and Albert Museum (Fig. IX), printed in black from a wooden block with a series of composite plants almost exactly like those in the embroidery. Wooden blocks which printed the linen could equally well have been used to print a lining paper, and one cannot therefore say whether the embroidery is based on a piece of printed linen or on a lining paper. Since the pattern was being mechanically reproduced, it would clearly have been accessible to serve for needlework, which might even have been embroidered on an actual piece of printed linen.

An embroidered picture dating probably from the reign of James I, worked mainly in gold, is again extremely interesting from this same aspect, that of the source of the design employed. This (Fig. X) represents Lot and his family fleeing from Sodom. Lot goes ahead followed by his two daughters and behind them Lot's wife is already turning into a pillar of salt, and last of all are the two angels who were to guide them to Zoar. In the background the cities of the plain are seen in flames

while fire and brimstone rain down on them from heaven. The path taken by Lot and his family leads over a bridge with two arches to a peaceful town on the right. The river beneath it is fed by a fountain on which a bird perches and a swan floats quietly on the waters. The sun rises behind a hill and a light cloud floats above. The whole is framed by a border of flowers, birds, animals, and insects most exquisitely worked with much raised work largely rendered in buttonholing. The ground is strewn with spangles. The naïve treatment of the biblical subject with its strong dramatic character, in spite of the crude drawing, is in marked contrast to the beauty of the border with its charming natural motives. A replica of this picture is in the collection of Mr. Frank Ward.⁴ There are considerable differences in the border, but only comparatively slight variations in the main scene, where the composition is reversed. Nevertheless, a comparison of the two shows that they must have both been worked after the same design. The central picture of Lot and his family was probably copied from an engraving, perhaps a print issued by a publisher like Peter Stent or possibly an illustrated Bible. The varying designs in the borders in each case would have been taken from pattern books or sheets as the fancy of the embroiderer dictated.

⁴Old Furniture—IV, p. 66.

BOOK REVIEWS

PROFITS ET PERTES DE L'ART CONTEMPORAIN.
By WALDEMAR GEORGE. Editions des Chroniques du Jour.
Paris. 25 frs. "Vers un Nouvel Humanisme."

This fearless and purposeful book should be doubly welcomed at this moment, when the nations of Europe are in peril of again being cast into the melting pot. With full consideration of the ethnographical aspect of the case, and of the racial differences exhibited by the Mediterranean and the "septentrional" peoples in tastes and temperament, the author pleads for a return to humanism through the gifts of culture bequeathed to us from the antique world. "The soul of Europe will recover the consciousness of her apostleship when she recognizes the legitimacy of her Hellenic and Latin descent." By returning to the sources of Mediterranean culture shall we again find the principles of harmony and progress.

Humanism has been ousted by the machine. The pride of man in his conquest over matter has caused him to commit moral suicide. He is ground in the wheels of the monster of his own creation. Mr. Waldemar George exposes the fallacy of our vaunted liberation. His book reviews the social forces that during the whole of the nineteenth century gradually brought about the disappearance of the human element from art and its consequent degradation, and lays bare man's spiritual bankruptcy and loss of faith in himself and his destiny.

The nineteenth century is depicted as a battleground in which humanist culture is pitted against its immemorial enemies—pantheism and naturalism—a period in which painters squandered the immense heritage of the ages, casting off one by one what they regarded as the trammels of convention until they had given the laboriously accumulated culture of the centuries its death blow. "At each stage," says our author, "a great artist arose, but he could not escape the fatality of his time." Each by his very individual and independent approach contributed to the destruction of the European language which had survived the ages. Naturalism gave the *coup de grâce* to classical culture. Man no longer expressed himself by periphrasis, but through direct contact with nature (as the democrat repudiates hierarchies). "After banishing the historical subject, the mythological theme, the evocation of a time past or a legend, the artist flatters himself that he has found the key to 'pure painting.' All that he has done is to circumscribe his own sphere of action." His liberty has become his chain. The steps in the descent are given.

"The earth-bound Courbet," a physical brute, whose bare statement of facts is "the negation of abstract beauty." The "marche à l'automate" was inaugurated by Manet, painter of masks and "pantins." In their footsteps follow Monet and Cézanne. The real heroes of the century, fighting a rearguard action hopelessly, are David, Ingres, Géricault, Delacroix, Corot, Degas and Renoir. The author is not enumerating a scale of artistic values, but emphasizing their efforts in striving to preserve a Latin tradition. Even Delacroix expresses

his Romantics in the classic tongue. The antinomian attitude of Degas gives the key to the licentiousness of contemporary painting. Beginning with his classical adventures in the domain of the old masters, then forcing himself to paint exactly as he saw, and finally turning to "sections,"—portions detached accidentally and seen at a single glance, and action studies, his art knew no peace, but remained experimental and fragmentary till the end. Gauguin's flight to Papeete becomes the admission of his impotence in face of the facts of life. Van Gogh appears in his true light as a monomaniac, "projecting the tragedy of his tortured soul through everything he paints, and whose devil-dancing brush and scarified pigments bear witness to his mental disorder. Seurat, victim to theory, destructive of style, of life even, whose paintings are petrefactions written by machine in electric colourings. De Lautrec, rudderless, towed in the wake of the Japanese, his work the expression of his own degradation. Cézanne, the unwitting man of destiny, father of so many artistic futilities, represents a conflict between man and the elements—a strife between two irreconcileable principles, his native pantheism and the new invasion of geometry, which the march of history has thrust upon him."

"Cubism is nothing more nor less than an iconoclastic mania. Picasso, whose geometry is too fragile a cement to hold together the dislocated parts of his mannikins, misconstrues the essential laws of creation and growth. The human figure is not and never will be a squinting polyhedron."

Matisse took another step—that of the "*sensation colorée*," and in his massacres of the human face and figure there is neither credibility nor justification, save the whim of the artist. Bonnard and Vuillard, who degrade the human face and form to an equal or lesser value than the meanest utensils, also come under the lash of M. George.

"The artist," says our author, "pursuing his flight as he thinks to the stars, is in fact marching towards nothingness." He has murdered nature, his mistress and his mother, and has polluted the fountain that gave him birth. "The work of liberation as exemplified by the art of to-day is a colossal fraud." M. George enumerates the items on the profit side of the balance sheet. "(1) Pure landscape, as opposed to the classical conception of Poussin, Claude, Hubert Robert and Corot. (2) The abandonment of formal composition and the substitute of the haphazard. (3) The exploitation of particular types of the period,—insistence upon the momentary aspect of forms. (4) The abandonment of subject matter—of the noble subject at first, and finally of subjects in general. (5) Visual perception, considered as the sole means of apprehension fit for the artist. (6) Colour, the principal excuse for a picture, acting independently of the 'motif'—or even excluding it."

The artist has gained a Pyrrhic Victory. Nature the universal repertory has ceased to interest him. He loves nothing, fears nothing, and believes in nothing. Nature has her revenge. His productions oscillate

A P O L L O

between the ravings of madmen and the schematized drawings of machines. The Ecole Fauve, the spearhead of this exalted liberation, believes that it is restoring the taste for pure composition, but it has lost all sense of cosmic unity. The Fauve approaches nature like a savage, whip in hand, or with a flaying knife, scourges it and falls upon his own knife. We are in the depths of the shadows—“*Au cœur des ténèbres.*” In spite of all our opportunities, our gifts from science, the loveliness of the visible world and the great examples of the past, man and artist have turned their backs upon their birthright. Never has the standard of culture been so low. Literature is a mere plaything, painting an idle toy.

There are some potent remarks concerning the irrational reverence shown to negro art in our time. The marriage between white and black is a “*union faustienne*,” a damnation of the soul.

The author points to a way out of our slough of despond and error. It can only be brought about by the re-establishment of man to his proper place in the hierarchy of creation; man the actual and symbolic head of the universe, man towards whom all things tend and upon whom all things centre. Will faith in himself and his destiny be restored? If so we may expect a return to a humanist concept of life and art. In both, “the proper study of mankind is Man.”

M. Waldemar George's sane and stimulating essay rouses one like a battle cry. It gives a lead that has too long been shirked. His lips have been put fearlessly to the trumpet and the challenge rings out bold and clear. It is a superb endeavour to stay the headlong rush of European art into the Gadarene Sea.

H. G. F.

ANCIENT STAINED AND PAINTED GLASS. By F. SYDNEY EDEN. (Cambridge University Press). 8s. 6d. net.

Those who are familiar with Mr. Eden's original manual on ancient stained and painted glass, published in 1913, will welcome this new and revised edition. Mr. Eden states in his preface that he has now completed his work of copying the ancient painted glass in the counties of Essex, London and the City of London, and that the resultant drawings have been deposited in the Victoria and Albert Museum. This statement gives the keynote to this book. Mr. Eden, indeed, writes of what he has actually seen, and there can be very little ancient English glass that is unknown to him.

In dealing chronologically with the period styles of coloured window glass to 1714, Mr. Eden's main object has been to record what ancient examples are extant and to trace from them an outline of the rise and fall of the English glass painter's art, both from the historical and architectural aspects.

The fact of recording, of itself of great value, has however, restricted this outline to a minimum and much might have been gained had the scope of the book been slightly extended. While the technical side of the glass painter's craft, pot-metal work, staining and the later enamelling process of the mid-sixteenth century is carefully explained and the progress of effects of changed methods and fresh discoveries in working are clearly

treated, we regret the absence of a chapter which could have been devoted to the important factor of design. For this we have chiefly to content ourselves with a study of the illustrations which though excellent and profuse in no way lessen our regret.

Yet it must not be thought that the matter of design has been omitted. It is that the excellence of what is included serves to increase an eagerness for what is not. Record and outline dovetail admirably and there are no gaps visible in the continuity of either; “heraldry in glass” is treated with an understanding of heraldic values—a rare virtue—and modern glass painters in this field may profit much from the chapter under that heading. The gaps there are, lie alas, in the presence of ancient glass, and Mr. Eden's constructive suggestions for the preservation and listing of what remains to us deserve not only attention but application.

It must be added that there is a good index and that having firmly grounded our intelligent appreciation of his subject, Mr. Eden has generously supplied a bibliography for further study.

J. T.-C.

THE ART OF FLOWER ARRANGEMENT IN JAPAN,
by A. L. SADLER. (London: Country Life, Ltd.) 12s. 6d.

Long cultivated appreciation of beauty, and a persistent tampering with Nature, has made the Japanese past-masters in the “Way of Flowers,” as their “Flower-Masters” have developed it; and we can wonder at, and admire, the beautiful flower sense, the feeling for effective and affected line, the exquisite feeling for flower form, for rhythm and design which is so insistent with them.

Perhaps the two nations who love flowers most are the British and the Japanese. But our way of flowers, compared with the Japanese, is as different as the scent of clove pinks and lavender to the scent of the gardenia. With the British the love of flowers is not an age-long aestheticism and fastidiousness, with hard-and-fast rules and ceremony, but a genuine, wholesome love—a need almost as great as breakfast or a bath; a genuine natural desire for natural beauty. While our hearts may dance with a field of daffodils, the Japanese might deplore a field full of daffodils as prodigal and vulgar; and each from their own point of view would be right. But books like Professor Sadler's help the student to love beauty however presented. The Japanese are great masters in form and art, and their use of the flower can—and does—excite in us a kind of ecstasy, but we of the West will keep to our own way with flowers, and yet continue to deplore that the beauteous art of Japan should ever contemplate for itself any convention but its own; and we can regret that the Japanese artist educated out of his own country would ever dream of looking at Nature and human nature through any but their own oblique eyes, which is so satisfactory, so lovely a convention, arrived at through centuries of cultivation and thought filtered down from ancient splendour of kindred peoples. We are not kindred, and as Professor Sadler tells us, one of the eight prohibitions of the Flower-Masters of the Ikenobo House is “stealing the methods of other masters.” The beauteous Way of Flowers of the Japanese is not our way, and with us would be an

BOOK REVIEWS

affectation. Professor Sadler's book, however, is delightful reading. He assures us that the Art of Flowers is not an accomplishment of the feudal, merely surviving as a curiosity, but that it has a very insistent following—and teachers—with no lack of pupils, and that flower arrangement is taught in all girls' high schools in Japan!

Professor Sadler suggests also that the Japanese restrained use of flowers is suitable to the modern Western style of rooms. Without breaking a rule of Ikenobo House and stealing from Flower-Masters—many people have learned the power of *Toku* (Grace) and *Kan* (Reticence)—nothing too much as a rule is a good one in decoration, as in any other indulgence.

One can strongly recommend Professor Sadler's book, "The Art of Flower Arrangement in Japan," to every lover of flowers; and perhaps it will make us believe that so beauty-loving a people are not aggressive and cruel. Long centuries of culture and thought must have taught a hatred of all ugliness, even war.

Whether it is the absorbent paper upon which this book is printed, or a coarser drawing, as compared with the lovely exact reproductions of even the humblest flower book of Japan, printed upon their marvellous paper, the drawings in Professor Sadler's book seem less beautiful than the memory of such things in native books. One could wish also—not being a Japanese scholar—that this book might have had a glossary to which one could refer, as the names and terms, being so foreign to the Western reader, confuse and hamper reading and enjoyment.

H. L. H.

L'ART HISPANO. Mauresque des origines au XIII Siecle par HENRI TERRASSE, Directeur d'Etudes à l'Institut des Hautes Etudes Marocaines. (Paris: Les Editions G. Van Oest. 180 francs.)

The more we learn about the history of civilization—and it is no less history because we of to-day are living it and making it—the clearer it becomes that civilization is not governed by an unrelated succession of "historical events" but by a homogeneous life-force of which these events are merely the most conspicuous results. Thus the historical event of Islamic Art is not a phenomenon due to the sudden appearance of "Arabic genius" but a phase in the evolution of the Art of Civilization. Its beginnings are to be found near the Eastern Mediterranean whence our civilization seems to have sprung. At all events the art-forms with which—at least until the advent of the twentieth century—all art-forms of our civilization seem to be connected were first seen in Egypt and the near East. But whilst the Egyptian strain seems to be responsible for the ideals of Classic Art and its insistence on logical and lucid construction, the Mesopotamian strain seems to have furnished the Arts of Europe with its ideas of surface decoration. These two strains are found continually meeting, bringing forth fresh offspring only to part and meet again.

In the history of Hispano-Mauresque Art these several meetings and partings are to be seen. The author of this scholarly, and highly important volume has made it his task to lay bare and trace to their sources the different "marriages" of the two strains to which we owe the peculiar complexion of this branch of Islamic Art. He finally disposes of the supposed Arabic genius

and clearly shows that the beginnings of Islamic Art are merely an adaptation of the Christian Art of Syria and Byzantium; that in its later period notably Mesopotamian and Persian influences as well as Visigothic elements had their part. Whilst admitting the Oriental origin of Hispano-Mauresque Art to the fullest extent, Dr. Terrasse nevertheless claims for it a Latin logic and an essentially national spirit. He points out that even if the architects and artists were Mohammedans in faith they were nevertheless often Spaniards by nationality: "Enfin et surtout l'esprit décoratif de l'art hispano-mauresque l'apparente à l'Occident et non à l'Orient" is his challenging conclusion.

The book which owes its importance to the author's exhaustive study of the relation Hellenistic Byzantine to Islamic Art and to the development of Romanesque Art in Europe, may be regarded as definitive on this subject.

Needless to say, the volume which forms the twenty-fifth Tome of the "Publications de l'Institut des Hautes Etudes Marocaines" is lavishly illustrated with plates and diagrams and produced with the customary excellence of Les Editions G. van Oest.

H. F.

THE ROMANCE OF BUILDING. By ALLEN S. WALKER. Illustrated. (London: George Philip & Son). 2s. 6d.

If London is to be saved in the future from another Carlton House Terrace fiasco, her citizens must be made to take more interest in architecture. Or one day we shall find that somebody has signed an irrevocable contract to permit the posting of advertisements round the dome of St. Paul's. It is a welcome sign that Mr. Allen S. Walker's little volume, "The Romance of Building," first published in 1921, has now reappeared in a second edition. At the price of half-a-crown the book is within reach of almost all, and it is written in a simple and enthusiastic style well calculated to appeal to the general public.

Mr. Walker writes of architecture as a steady development from early Egypt to the end of the last century. At the beginning of the book he made us rather doubtful by the statement, "The erection of a hut is a work of necessity—that is ordinary Building. The erection of a tomb is a work of honour—that is Architecture." We were afraid that the author might confine himself to a history of the world's graveyards. But fortunately he has followed his title, and written the romance of what he himself might define as building: the designing of temples, palaces and homes. And his narrative on this subject is simple, straightforward and particularly well arranged.

G. G. W.

THE GIRL THROUGH THE AGES, by DOROTHY MARGARET STUART. (London: Harrap.) 7s. 6d. net.

A book that can be praised without reserve is comparatively rare, but this distinction can be claimed by Miss Stuart's "Girl Through the Ages." In every period, ranging from prehistoric times down to the late 'seventies, the story of the girl is full of charm. Glimpses of real girls are naturally rare in the earlier stages, and even in classical Greece. Curiously enough, there is no mention of the little Spartan Gorgo, though we have the wonderful fictitious characters Nausicaa,

A P O L L O

Iphigenia and Antigone. In Roman times the poet Martial laments the early death of Eroton, his "little love."

A delightful personal touch is given by the household accounts of Edward III's little girls, showing that they were brought up to "tip" those who served them. It is rather surprising to find that Joanna's trousseau included a bath and a copper warming pan. We may well feel that those whom the gods love die young when we read that Lucrezia Borgia was "one of the Renaissance girls most commended in her own time for her sedate

her mind, it was equal in beauty to her body: for she was well versed in Latin, and when she was between thirteen and fourteen years old she delivered a public oration in Latin before the King and Queen and the whole Court in the great hall of the Louvre, maintaining and upholding against the common opinion that it was becoming in women to be skilful in the liberal arts and sciences."

Surely nothing could be more entrancing than the lovely little portrait of this hapless lady at the age of sixteen which faces page 151. Of Queen Elizabeth at



MARY STUART AT THE AGE OF 16. "When she reached her fifteenth year, her beauty began to shine forth like the noonday sun."
(Brantôme)

and gentle demeanour," and that the Venetian Ambassador writes of Catherine de Medici at the age of twelve: "The little duchess is of a rather vivacious nature, but shows an amiable disposition."

As the author points out, it was a strange stroke of irony that the Turks, of all people, threw open the gates of classical learning to girls and women by the conquest of Constantinople. Lady Jane Grey's accomplishments are known to everyone, but it will probably surprise many readers to find that Mary Queen of Scots in her early youth was a paragon of learning. Pierre de Brantôme writes of her: "As for

the age of three we learn from her governess's letter that "she hath neither gown, nor kirtle, nor petticoat nor no manner of linen"!

Boswell tells how his four months old baby Veronica took a fancy to Dr. Johnson: "She would be held close to him, which was a proof from simple nature that his face was not horrid." Horace Walpole seems another unlikely person to write: "You know how courteous a knight I am to distressed virgins of five years old." No children could ever have been more delightful than George III's little daughters.

C. K. J.

NOTES OF THE MONTH



LA PIETÀ (From the Modena Gallery)
By Bartolo Bonasia
(Now exhibited at the Exhibition of Ferrarese Paintings of the Renaissance at Ferrara)

EXHIBITION OF FERRARESE ART OF THE RENAISSANCE AT FERRARA

Among other manifestations at Ferrara in celebration of the fourth centenary of Ariosto's death (1474-1533) the exhibition of Ferrarese paintings of the Renaissance is the most important. Signor Nino Barbantini, himself a native of Ferrara but now living in Venice, is director of the exhibition, and he has worked hard for many months to make it worthy of the splendid history of the town. He has brought together a remarkable collection of pictures from German State galleries, English private collections, from public and private collections in France, Austria, Holland, Hungary and America, as well as from public and private collections in Italy—in all more than two hundred works of art. These are shown in the Palazzo dei Diamanti which, begun by Rossetti in 1492 for Sigismondo D'Este, was not finished until 1567, many years after Ferrara had been torn from the D'Este family. It had belonged to the Villa family until 1842, when it became the property of the Commune of Ferrara.

The palace has an enormous hall, one of the largest in Italy, which had been at one time used for equestrian tournaments. This hall, with the rest of the building, has been, thanks to the initiative of Signor Barbantini and members of the Commune, partly restored to its earlier glory, though only in the actual structure; the beautiful pictures, tapestries and sculpture belonging to the D'Este having been, long ago, dispersed.

Some pieces of sculpture will be shown as well as the wonderful Bible that Borso D'Este presented to the Certosa which, after many vicissitudes, was brought back to Italy through the generosity of Senatore Treccani.

Signor Barbantini has reunited not only the works of famous Ferrarese masters, Tura, Cossa, Dosso Dossi,



ALFONSO I, DUKE OF FERRARA By Dosso Dossi
(From the Modena Gallery)
(Now exhibited at the Exhibition of Ferrarese Paintings of the Renaissance at Ferrara)

A P O L L O



THE DEATH OF THE MADONNA By Baldassarre D'Este
(Collection of Comte Massari Ferrara)
(Now shown at the Exhibition of Ferrarese Art at Ferrara)

etc., but also those of artists who had passed through Ferrara, such as Pisanello who made a portrait of an Este princess, now in the Louvre; Rogier Van der Weyden, whose portrait of Meliaduse D'Este belongs to the Metropolitan Museum of New York; Jacopo Bellini, whose portrait of Leonello D'Este, in a private collection in Paris, was identified by Prof. Adolfo Venturi. Piero della Francesca and Mantegna will also be represented.

Y. M.

THE ART OF JAMES PRYDE AT THE LEICESTER GALLERIES

Times change and our taste changes with it; but the change does not necessarily signify progress. Mr. James Pryde's exhibition is responsible for this reflection and also for this other one, that a work of art is absolute in its qualities, however difficult it may be for us to detach it from its circumstance. One can imagine the two young artists who are exhibiting their works in the neighbouring rooms here dismissing Mr. Pryde with a shrug of their shoulders as "romantic"—with the same conviction of finality which claims for it that "the work of no living painter whom we can recall evokes a deeper response or vibrates to a deeper echo in the sensibilities of the beholder," as does Mr. Granville Fell in the eloquent article that prefaces the catalogue. The truth is probably not the trite mean. You will get out of Mr. Pryde's art what you are capable of bringing to it, and to one who, like myself, is a slightly younger contemporary, it must necessarily mean much more than to the latest generation. Such a one sees in it not only the awakening of his love of art, but the company of those who fought against the careful dullness of the Academy. Mr. Pryde's very touch is a protest against the smooth "finish" and the anxious "copying" of nature. The "Brothers Beggarstaff," of which he was one and Mr. W. Nicholson the other, were amongst the pioneers who first proved to the world that one could create works of art without falling back upon "the Greeks and Romans" and the beauties of nature. From his beginnings Mr. Pryde was a *creative* artist. He created the world of his art out of materials furnished from such stores as Velazquez, Guardi, Callot,

Rembrandt, Rowlandson, Daumier, and, as again Mr. Fell points out, by "the spacious romanticists—Fielding, Scott, Hugo, Dickens, Balzac and Dumas." But that does not adequately describe his "world," because he is not an illustrator. He sees all the world as a stage, having himself been an actor; and all his works, or nearly all, are in that sense theatrical and spectacular. You see them as you witness a performance with, perhaps, this further qualification that you, as the spectator, are not near enough to hear what is being said. You must infer the meaning. "The Deserted House" with a "Balcony" near "An Ancient Harbour" by "An Archway"—by merely quoting some of his titles, one has suggested a drama with its various scenes. "The Slum," "The Mirror," representing a girl seen behind a window, "The Studio," "The Man in Possession," "The Green Wave," "Venice"—again the titles seem to continue—a veritable "scenario" for a play. Nor is this too fanciful an interpretation of his art, because the whole of Mr. Pryde's life work seems to belong to one and the same play, a rather sombre drama of the eighteenth century. It is in fact not unlike a "Beggars' Opera," with its criminals and highwaymen, but without its humour. It would be grim and sinister enough were it not so palpably in the nature of a stage play. The only really grim picture is that of a red ruin called "Victory," but it is grim by inference only.

Both the late Claud Lovat Fraser and Sir William Orpen owed Mr. Pryde a great deal of their art; the former in connection with his "Beggars' Opera," the latter with his archways and ruined buildings of the war, and also with the "quality" of paint. Mr. Pryde's "quality" is nevertheless better; he is, in fact, the more sensitive painter. The skill with which he can invest a neutrally monochrome picture with a sense of



AN ARCHWAY By James Pryde
(At the Leicester Galleries)

NOTES OF THE MONTH



MAN WITH GLOBE

By James Pryde

full colour by the merest hints of red or blue or green touches is amazing.

Had he so chosen he might have made a name as a sculptor : his "Old John Willett," mine host of the "Maypole Inn," and his little group of "Robert Macaire and Jacques Stoop" belong to the complexion of his general *œuvre*, though there is more humour in them.

Mr. Pryde's niche in the Temple of Fame may not ultimately be found in a prominent position : he has never sought prominence for one thing, but for another I fear he has never taken himself seriously enough as an artist, avoiding direct contact with life. But that there is a niche for him in that temple is nevertheless certain.

THE NEW WING OF THE NATIONAL PORTRAIT GALLERY

The addition to the National Portrait Gallery, opened by His Majesty the King on March 31st, is another of the many benefactions bestowed upon our national galleries by Lord Duveen. The extension takes the form of a new wing, 100 ft. long by 32 ft. wide, and consisting of a top floor with four top-lit galleries, a first floor of four octagonal side lit galleries, and a ground floor gallery, with eight large windows, extending to nearly the whole length of the wing. The general effect is quiet and dignified, and especially pleasing in the new staircase and sculpture hall which give access to the galleries as well as the corridor flanking the octagonal rooms on the first floor. The black marble door surrounds and the grey walls set off the sculpture exhibited in hall and corridor, and the sculpture in its turn serves as an architectural decoration. The brown matchboarding of the top and first floor galleries is not quite so happy,

though the octagonal rooms are pleasing as well as practical in design. Having regard to the fact that the pictures in these rooms are framed in gilt, and sometimes very ornate frames, a greater æsthetical unity and therefore a better decorative effect might have been obtained if some of the architectural mouldings on the walls had been discreetly gilt. It is nearly always forgotten that the picture frame is essentially an architectural feature, and that it is therefore much more important that it should maintain its connection with the architecture than proclaim its relation to the picture. The proclamation of a pictorial relationship is the less needful where the exhibits are primarily documents and not forms of purely pictorial art, as is here the case. One would, therefore, like to suggest to the authorities that they should profit by the example of the seventeenth century founders of picture galleries. It was their practice to remove the original decorative frames, no matter how elaborate and valuable, and to substitute simple uniform gilt, or black and gold mouldings of strictly rectangular shape. This made it possible to handle the pictures with greater ease and safety, and also to hang them close together with an enormous saving of space. This latter advantage is here of almost paramount importance, since it is already clear that even with its new addition the National Portrait Gallery is still cramped in room.

H. F.



PART OF THE NEW WING OF THE NATIONAL
PORTRAIT GALLERY PRESENTED TO THE NATION
BY LORD DUVEEN OF MILLBANK

(Published by permission of the Controller of H.M. Stationery Office)

A P O L L O

NEW WATER COLOURS BY MR. ADRIAN BURY AT THE LEGER GALLERY

Some fifty water-colours and a few drawings by Mr. Adrian Bury occupy the walls of the Leger Gallery during the current month. These are all pictures of the homeland, and most of them portray scenes about the home counties and the metropolis itself, though his wanderings have on occasion taken him as far afield as Somerset and Shropshire. They afford striking evidence of this versatile and accomplished water-colourist's increasing mastery over the intricacies of his chosen medium.

Not only is there a marked advance in the technique of his art, in his skill in managing refractory washes—they are well and truly laid, and there is a complete avoidance of that petulant splashing which apes dexterity—but in subtle and expressive drawing. In the contours of the landscape, in all its physical features, in his delineation of trees, of cloud forms and of buildings—and I must insist that the practising artist knows more about this part of the business than the professional critic—in all departments he shows an increase of technical skill. We have here an illustration of that perfect control that is born of knowledge and experience and guided by an exceptional intelligence. But there are gifts that are not bestowed on the mere technician, however accomplished. I know of no living water-colourist more truly intimate with nature in all her moods, or who reveals better the complexion of England's



JOHN EVELYN'S WAGGON

By Adrian Bury

skies, her woods, her valleys and her streams. It is not as though it "came off" once or twice: to me each of these landscapes is a smile of nature. Here is proof that beauty is not wrung out of distortion, and that nature is neither won nor subdued by breaking her back. But to this fortunate suitor, to this poet-painter with the dual tongue, since he has wooed her with tenderness and respect she sits like Danaë, "with all her charms displayed." Everywhere her features are manifested in beauty.

To Adrian Bury, a landscape is not merely so much landscape material; he invests it with the actual expression of its locality, and with such vividness and intensity that we carry the recollection of it with us as though we had been long familiar with the scene. I have in mind his picture of "Waltham Abbey," showing the precise view painted by De Wint, with its bridge and archway unchanged in a hundred years, a nobly planned composition that will long remain treasured in the memory. Another of the Waltham series showing the poor ruined skeleton of a barn, "Sunt lachrymæ rerum," proves how well he can express the pathos of inanimate things without sentimentality. The "Old Mill at Churt" again, in its fine tree drawing, its richness and depth of colour and its sparkle, recalls De Wint's control of broad washes, that—for the master hand only—stay obediently where they are put. This drawing, slight but pregnant with beauty in its watery foreground, its rambling timbers and finely composed line of roofs, its grey curtain of cloud through which the sun breaks in ochreous rifts is matched by the equally impressive "Autumn on Richmond Hill." Massive trees crown the knolls which enclose the curving sickle of Thames flashed with blue from the zenith. This is a drawing of consummate mastery.

In the group of Epping Forest subjects we are shown the gnarled and fantastic beech woods with their monstrous and draconine forms seen through the pale penumbra cast by the foliage overhead. They are drawn without exaggeration, but with true perception of their grandeur, their powerful rhythms envisaged in a splendour and simplicity of design despite the bewildering intricacy of the subject. Mr. Bury paints the wreck of Autumn, the blackened gale-rent giants, weeping over prostrate branches torn from their parent



ST. BARTHOLOMEW THE GREAT By Adrian Bury

NOTES OF THE MONTH



PORTRAIT OF DELIUS

With this beautiful portrait of the blind composer Mr. Gunn seems likely to repeat his success of last year in the present Royal Academy Summer Exhibition

By James Gunn

A P O L L O

limbs. The drama of the forest has never found more vivid expression. As a contrast there is a decorative vision of St. James's Park, written as it were, in pictorial script, with a suavity and a flowing grace quite unlike his forest scenes. It is nature tamed and tethered.

Those who find an additional interest in pictures through historical association, and to whom London's ancient stones particularly appeal, cannot fail to be moved by Mr. Bury's renderings of St. Bartholomew the Great, the city's oldest church with the exception of the Chapel of St. John in the Tower. In this church, where the harsh tones of the street are muffled in the softest of echoes that whisper over places where lie the dead of centuries, Mr. Bury has seen the receding arches clothed in a gloom that seems to enwrap their stones in impalpable velvet. It is a singular property of London's more venerable stone buildings that they take on this moss-textured grey and white garment, and it will be noted with what admirable truth and sensitiveness Mr. Adrian Bury depicts it.

H. G. F.

THE LEFEVRE GALLERIES

Murray Urquhart's water-colours which are on exhibition here are done with the right light and fluent touch that should distinguish all good water-colour paintings. His subjects range from the South of France to the Medway; and, in fact, by the Medway he has found his best subjects, such as "On the Medway looking towards Rochester," and particularly "Evening on the Medway," which has a lightness of touch and a delicacy one associates with Wilson Steer. Whilst he is sometimes inclined to make his detail of shipping or figures a little "spotty," his portrait sketch of a "Kent Labourer" is admirable, and "Le Christ de bon Réconfort," a Crucifix on a light wall, though probably not good from the "saleable" point of view, is a true piece of work which makes one wish to see more of its kind.

AN EXHIBITION OF WOOD ENGRAVINGS BY BLAIR HUGHES-STANTON AT THE ZWEMMER GALLERY

Those who relish good work will enjoy Mr. Blair Hughes-Stanton's wood engravings, even though they may not approve of certain conventions in the rendering of human form, which he probably owes more to his "master," Mr. Leon Underwood, than to any deep-cut personal trait. The absolute "goodness" of these wood engravings lies in the fact that they depend entirely on the medium: they could not have taken another form any more than a vertebrate could take on the form of a mollusc. A wood engraving is printed from a block of hardwood into which a design has been cut by means of gravers. The graver draws a mark that prints as a white line, spot, flick, according to the way in which it scores the surface. The art of the wood engraver who understands his *métier*, therefore, is not to reproduce a drawing made in black on a white surface, but to create lines and masses of black, grey and white which will at one and the same time convey the ideas the artist wishes to convey and decorate the page on which it is printed,

either in conjunction with "letterpress" or without. Mr. Hughes-Stanton's wood engravings are one and all created in this way, and with increasing knowledge and experience he is both giving depth to his subject and beauty to its expression. The wood engravings for D. H. Lawrence's "Birds, Beasts and Flowers" of 1930 are rather large, rather too black and contain coarser lines than are necessary. Here the one which bears the title of the book is distinctly the most successful: it has both variety and clearly expressed and coherent design. "Memories" is a series of smaller engravings in which there are still some unnecessarily coarse "texturings" and white figures which look too much like cut-out silhouettes.

The illustrations to Butler's "Erewhon" of 1931 mark a very distinct progress. They are likewise small, but the graver's work in it is delightful in variety and inventiveness. "Arrival," "Up River," "The Dream" are especially good, but "Machine Age," bold and coherent, is probably the best. The illustrations for the "Revelation of Saint John the Divine" of 1932 mark still another advance. "The Apocalypse," in spite of its esoteric contents, is primarily a picture book, a book of visions, and illustrations of such a book are, strictly speaking, a redundancy. On the other hand, it is a constant challenge to artists to illustrate, to throw more light upon the words.

Mr. Hughes-Stanton's work here is a brilliant example of the relation craftsmanship should have to art. His designs could not—as was the case with the famous illustration of "The Sixties"—be engraved by a craftsman, because their "art" depends on his own craftsmanship.

MESSRS. JAMES POWELL & SONS

The well-known glassmakers of Wigmore Street have completed another of the stained-glass windows for St. Thomas's Church, New York. This is the fifth, and Mr. Hogan, the designer, has made another step forward. The window, 30 ft. high and 15 ft. wide, has five lights and is put together in small pieces after the manner of Chartres. The subject is "Peace," the ascendant figure of the Crowned Christ taking up the centre light with a figure of the Christ rising from the tomb below. The two lights on either side are taken up by two groups, each representing, on the left, Christ and Mary Magdalene in the Garden and the Incredulity of St. Thomas; on the right, Christ at Emmaus and the Charge of St. Peter. The drawing is rather more virile and mediæval than in the other windows, and altogether the effect rivals the best old glass with no mean success.

THE WALKER GALLERIES

This exhibition of French coloured lithographs will delight all who are interested in the first half of the last century from a sociological point of view, including as it does the lithographs of humorists, satirists and magazine illustrators of the period—from Boilly, Daumier and Gavarni to Charles Chaplin. Not the least important feature, however, is the wonderful skill of the lithographers, who knew how to bring out the finest qualities of the then new medium.

NOTES OF THE MONTH



THE WHITE HORSES

By Vivian Forbes

MR. VIVIAN FORBES'S EXHIBITION AT THE WERTHEIM GALLERY

I have, in course of time, become a somewhat patriotic Londoner, which is to say that I am sentimentally convinced of the superiority of London to all other cities and in all respects. It therefore rather irks me to have to admit that once again an artist, Mr. Vivian Forbes to wit, has gained a good deal from his sojourn in Paris. As his exhibition will, I think, prove (it is not hung at the time of writing) his palette has changed; his colour is more brilliant, his way of laying on paint with the knife has given his pictures a vitality which they formerly did not possess. Always an imaginative painter, Mr. Forbes relies more and more on his emotions and to allow them to determine his subject-matter, which thus has three, or perhaps four, different sources of inspiration; firstly, the thing such as a flower casually seen; an emotion spontaneously arising in him and pressing for utterance; the words of a poet, or the sound of music. With the exception of flower pieces and still life which he produces mainly as exercises calculated to keep himself, so to speak, artistically fit, his new paintings owe their existence to one or the other of these inspirations; they are almost abstract and not as a rule representational. They often therefore place upon the spectator the *onus* of interpretation; he would, he tells me, as lief give his pictures merely numbers instead of titles.

A fine composition of descending figures was inspired by "Beethoven's Seventh Symphony"; "Summer Night on the River" by Delius's composition of the same title; "Sur le Balcon" by a poem of Verlaine's; the White Horses, here illustrated, by a poem of Rimbaud's whom he greatly admires; "Harlequin" by the accidental sight of a blue Hydrangea which created its own complementary shapes and colours, finding expression in the picture we now see.

Mr. Forbes's emotional attitude to his art bordering as it does on the conscious exploitation of the subconscious is, it seems to me, as perilous psychologically as it is aesthetically difficult. The conscious control of design which distinguishes most of his paintings is therefore not only a safeguard but at the same time the only quality which makes pictures works of art. The critic, at all events, can only "go by" the qualities of design and on such grounds I express the following opinions. His illustration to one of Walter Delamare's poems: "Drowned is the Sailorman. Drowned is sweet Jenny" is perhaps the loveliest, though not the liveliest piece of colour here; but it is a little lacking in design. "Spring and the Dead Year" sparkles with iridescent and beautiful colour, but "the dead year" figure seems to me a little unsatisfactory in arrangement and tone; nevertheless it is, I think, one of the best pictures in the exhibition. Charming in a Watteau-esque daintiness is the "Waltz of Chopin." Of the two somewhat similar ideas, "Grèce Antique" and "The Fallen Statue," both interesting, the colour orchestration and design of the latter is the more impressive. I am still wondering why he should have called the curious procession of grey statues with a little fairy-like figure: "Hamlet"; but whatever it means it has a strange attraction. That is true also of the "Marche Vers l'Avenir." a phantom-like grey man, with a roseate figure of a child on its back and blue clouds floating like wings from his shoulders, straining forwards along a dismally grey passage.

I like "The Sphinx" perhaps best of all. It represents a phantom head of a young man poised on a geometrical substructure in a landscape with a phantom palm tree on the right and the pyramids in the distance under a dark blue sky. It suggests to me the problem which one might roughly describe as that of Freewill and Determinism. But here as elsewhere Mr. Forbes's merit lies most palpably in his design and colour. Having so greatly improved this in Paris, I for one would like him to return to the more monumental and less introspective conception of his earlier phase.

THE NEW VALENZA GALLERY, 31 CONDUIT STREET

This gallery opens with an exhibition of water-colour drawings by Mr. Matthew Smith, the first done by this artist in this medium. They are brush drawings handled with calligraphic line, somewhat in the Epstein manner. Their colour is, contrary to what one would expect from Mr. Smith, not their most conspicuous merit, which consists rather in the skilful rendering of the rhythm of the Nude.

H. F.

A P O L L O

PROSPERO AND ARIEL STONE GROUP BY ERIC GILL

Prospero practised the magical arts and constrained Ariel the spirit—not too willing—to propagate his spells; Prospero possessed the powers, Ariel was the instrument of their execution. More than 300 years ago Shakespeare created "The Tempest"; to-day the new dramatic agent controls it, indeed, bids fair to supersede the author. Ariel says, "Hark! they roar." Was ever prophecy more true? Says Prospero in reply

"Shortly shall all my labours end and thou
Shalt have the air at freedom!"

an even more pregnant prophecy! The waves of the air beat insistently on the dissolving shores of fancy.

Imagination however insists, and on certain rocky cliffs maintains itself and in good hard stone "suffers a sea change into something rich and strange." Eric Gill's group of Prospero and Ariel above the entrance to Broadcasting House is such a sufferance. It is not an illustration of Shakespeare, it is conceptional. The old magician the past, releasing the spirit of the present for the edification of the future. Gill's Prospero is a tired impressive figure; his Ariel a bright male child with the joy of his future freedom manifest.

Seen in its pristine condition, facing the sun at midday, this white great group illuminates the neighbourhood of Langham Place and crushes down still further the furtive entrance to the big plain building. The sculptor has dominated the architect, for it is not integral, but separately decorative and in a large full compulsion. Seen in full meridional sunshine the modelling of the right leg of Prospero discounts the scale on which Ariel is engendered; apart from size, Prospero dominates the group, and Ariel suffers both in scale and conceptional impressiveness, but the qualities of both have been impaired in the translation from the carved studio model to the finished statuary of the actual site. It is a ten feet mighty group apparently cut from three blocks of Caen stone and set up in the roomy niche reserved for it, in which it takes up an impressively commanding station. While symbolism demanded a globe as sub-structure for the group, it has not added to the general beauty of form. The size of the sphere itself is insignificant, and its use here is inadequate to its purpose. Instead of standing upon it or poised for flight from it, Ariel is merely suspended above it by the good offices of the aged Prospero. A better and more insouciant form-scheme is to be discerned in the small-sized model here illustrated. The purer inspiration of this is an indication of a danger which always dogs the step of the carver who works from a model, if even that model be carved rather than cast.

How discriminating, catholic and broadminded the B.B.C. were in taking Prospero and Ariel for their purposes, is inevitably illustrated in the lines in Act iii., scene 3. Caliban (with a bottle) says:

". . . the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not,
Sometimes a thousand twangling instruments
Will hum about my ears; and sometimes voices,
That, if I then had wak'd after long sleep
Will make me sleep again."

K. P.



PROSPERO AND ARIEL
By Eric Gill
On the new building of the B.B.C.
(Photo: Howard Coster)

NOTES OF THE MONTH

THE BRITISH THEATRICAL LOAN EXHIBITION— DUDLEY HOUSE, PARK LANE

This exhibition, in aid of the Building Fund of the New Paddington Tuberculosis Dispensary (Sir Donald Maclean Memorial Fund), was held during March at Dudley House, and we regret that pressure on space prevented a notice of it appearing in the April issue.



ONE OF THE STAGE MODELS, MISS SHERRY AS LADY SNEERWELL. "THE SCHOOL FOR SCANDAL," DRURY LANE 1777

There were many interesting pictures lent from well-known collections, and among the drawings was a set of Inigo Jones drawings for masques and plays at Court lent by the Duke of Devonshire. A number of stage models lent by the British Drama League was an interesting feature, also a group of eighteenth-century dolls representing characters from "The School for Scandal." We reproduce one of these, by courtesy of Messrs. Hugo, the owners of the set, which represents Miss Sherry as Lady Sneerwell at Drury Lane 1777.

MR. LEE HANKEY'S EXHIBITION

At No. 9, Clifford Street, Mr. Lee Hankey showed a series of wall decorations painted on linen and filling panels of a delightful room. The artist's decorations are in the nature of mountainous landscapes and town views from the Riviera. Bright and pleasant in colour and simple in treatment, they fulfil their object to perfection.

G

PORTRAIT OF MARGARET POLE, COUNTESS OF SALISBURY

The colour plate facing page 207 is a portrait of the unhappy Margaret Pole, Countess of Salisbury. She was born in August 1473, at Castle Farley, and was a daughter of George Plantagenet, Duke of Clarence, brother of Edward IV, and of Isabella, daughter of Richard Neville, Earl of Warwick, "the King maker." About the year 1491, Henry VII caused her to marry Sir Richard Pole, a relative of the King's mother, Margaret Beaufort. Henry VIII gave her in fee the family lands of the Earldom of Salisbury and created her Countess of Salisbury in 1513 and made her also governess to the Princess Mary, whom she served with great devotion and was regarded by the Princess as a second mother. Trouble began on the marriage of Henry VIII to Anne Boleyn, as the Countess declined to give up the Princess's jewels to the new Queen, owing to which she was dismissed from her office.

The Countess was enabled to return to court, after the death of Anne Boleyn, but during the same year further friction arose through the action of her third son, Reginald Pole, in publishing a book, in the year 1535, entitled "Pro Ecclesiastica Unitatis Defensione," in which he denounced the conduct of the King in declaring himself the head of the Church. The Countess and her eldest son were induced to give a half-hearted condemnation to the book, but the anger of the King was by no means appeased, and it is said that he told the French Ambassador that he had decided to destroy the whole family. Consequently, her eldest son, Sir Henry Pole, Baron Montague, together with his kinsman the Marquis of Exeter, were executed in 1538, and her younger son, Geoffrey Pole, was imprisoned, but not executed.

The Countess herself was arrested and confined to the house of the Earl of Southampton and was later transferred to the Tower of London; the whole of her property was also seized.

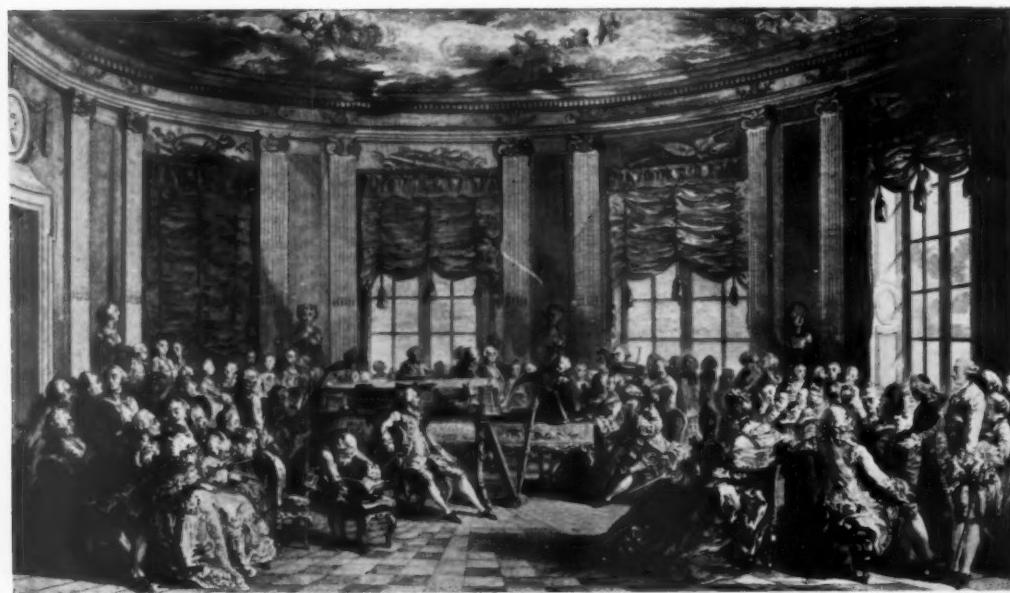
In the year 1539 she was attainted, and, after much suffering in prison, was executed in the Tower in May 1541. It is said that Henry VIII described her on one occasion as "the most saintly woman in history," though one may be permitted to doubt his competence to judge such a matter. In any case, it is interesting to note that the name of Margaret Pole was included in the list of the beatified English Confessors and Martyrs in 1931.

T. L. H.

5th TRIENNIAL INTERNATIONAL EXHIBITION OF MODERN DECORATIVE AND INDUSTRIAL ARTS AND OF MODERN ARCHITECTURE, MILAN, 1933

His Majesty's Government have accepted the invitation of the Italian Government to organize a British Section in the International Exhibition of Modern Decorative and Industrial Arts which will be held in Milan from May 6th until September 30th, 1933. The British exhibit, which will follow, at the express request of the Italian Exhibition Authorities, the same lines as the recent successful Exhibition of British Industrial Art in Copenhagen, will contain exhibits of textiles, silver, pottery, glass and sports goods.

ART IN THE SALEROOM
PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART
BY W. G. MENZIES



"LE CONCERT." One of a pair of Engravings by A. J. Duclos after A. de St. Aubin.
(At Messrs. Sotheby's)

HERE was a distinct improvement in the prices realized at Christie's, Sotheby's and other West End salerooms during the last two weeks in March and the first part of April, and one can safely anticipate satisfactory results when the important collections scheduled to be sold between now and the end of May come under the hammer.

There is still a reluctance on the part of many collectors to entrust their treasures to the ordeal of public sale, and much will depend on the results attained at the sales of the Oppenheim, Winkworth and Cowdray collections, the first of which is to occupy Christie's rooms on May 24th and 25th, while the other two are to be held by Sotheby's, the Winkworth collection at their rooms on April 25th and three following days and the other at 16, Carlton House Terrace on May 3rd and two following days.

PICTURES

There was little of importance in the sale of pictures and drawings from various sources held at Christie's on March 17th, as can be gauged from the total, which amounted to only £1,292 14s. No picture attained the dignity of three figures, and the only lots calling for mention are "The Violoncellist," by G. Terburg, 18 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., £78 15s.; a portrait of a lady, by Govaert Flinck, 27 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in., £50 8s.; and a portrait of a gentleman, by Nicolaus Maes, 27 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in., £46 4s.

Of rather more importance was the sale of ancient and modern pictures held at the same rooms on March 24th, though several of the latter, owing to their size, showed a great depreciation on their previous auction value. Nowadays the private collector and the curators of public galleries have no room for these "acres of canvas," and as a consequence on their appearance in the saleroom they frequently realize a tenth of what they did thirty or forty years ago.

A case in point was a huge canvas of Burne Jones's well-known picture "Love and the Pilgrim," measuring over 5 ft. by 10 ft. In 1898 the Dowager Duchess of Sutherland after

a protracted contest secured this canvas for £5,775, but now on its reappearance the best offer forthcoming was one of 200 gs. It was the property of the Dowager Duchess's daughter, the Countess Bubna, who sent two other works, a drawing by Landseer, "The Fatal Duel," 52 $\frac{1}{2}$ in. by 73 in., which made 38 gs., and a large work by Peter Graham, "Where naught is heard but lashing waves and sea-birds' cry," 53 $\frac{1}{2}$ in. by 73 in., for which 220 gs. was given.

The sale opened with a number of drawings and pictures sold by order of the executors of Mrs. C. Morland Agnew, but few prices were obtained worthy of record. Among the drawings the most important was a drawing, "On the Wharf," 36 $\frac{1}{2}$ in. by 25 in., by P. De Wint, which made 55 gs.; while the chief pictures were "Flowers in a Blue-and-white Vase," by T. Gronland, 1850, 23 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., 68 gs., and "The Night Watch," 20 $\frac{1}{2}$ in. by 36 $\frac{1}{2}$ in., by Briton Riviere, 50 gs.

This last was a finished study for the Royal Academy picture.

There was a good reception given to a number of works sent to the saleroom by Mr. C. T. Bell, of Bideford, two fine paintings by W. Shayer, Senior, "The Gamekeeper's Cottage," 27 in. by 35 in., and "The Herdsman's Cottage," 27 in. by 35 $\frac{1}{2}$ in., making 220 gs. and 150 gs. respectively, while a highly finished work by L. Deutsch, 1897, "A Courtyard," 22 in. by 15 in., went for 78 gs.

Mention, too, should be made of two water-colours by E. M. Wimperis, which together realized 55 gs.

Other items which contributed to an afternoon's total of £3,262 were a portrait of Mr. Sadler's "Delight" with Chapple up, 27 in. by 36 in., signed "J. Ferneley, Melton Mowbray," and dated 1833, 120 gs.; a portrait of Sir Godfrey Webster, 29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in., attributed to Gilbert Stuart, 90 gs.; a portrait of Oliver Cromwell, 49 $\frac{1}{2}$ in. by 39 $\frac{1}{2}$ in., by R. Walker, 78 gs.; and a spirited naval battle subject, 41 in. by 58 $\frac{1}{2}$ in., by R. Zeeman, a follower of William van de Velde, the elder, 320 gs.

The most important dispersal of pictures as yet held this year took place at Christie's rooms on March 31st, when pictures

ART IN THE SALEROOM

and drawings by old masters, the property of the late Dowager Lady Nunburnholme, produced a total of just short of £7,000.

The highest price in the sale was made for a painting in the Nunburnholme property, a portrait by Raeburn of Lieut.-Col. Alexander Mackenzie, 94 in. by 60 in., which fell to a bid of 840 gs. In 1918 this picture realized 3,200 gs. in the same rooms, when nine other Raeburns produced a total of nearly £40,000. Its size undoubtedly had much to do with the greatly reduced valuation, though it was also by no means a happy example of the great Scottish artist's work.

From the same source came a portrait of a lady by F. H. Drouais, 35 in. by 26 in., 60 gs.; a portrait of Queen Catherine of Braganza, 48 in. by 39½ in., 72 gs.; a portrait of a lady, 30½ in. by 27½ in., by G. B. Moroni, 85 gs.; a portrait of a lady in red dress, 49½ in. by 39½ in., by Sir Joshua Reynolds, 52 gs.; and a portrait of Lady Elizabeth Stanhope, 49½ in. by 39½ in., by W. Wissing, 52 gs.

Though an interesting example of this rising artist's work, "The Clavey Children," by Arthur Devis, illustrated in our last number, failed to reach the reserve and was bought in at 580 gs.

Prior to this two works by N. A. Taunay, "Lovers" and "The Reception," 13½ in. by 18½ in., made 75 gs., and a pair of portraits by Francis Wheatley of Captain Stevens and his wife, 25 in. by 17½ in., realised 82 gs.

The sale concluded with a number of works from anonymous sources, several of which aroused enthusiastic bidding. There was, for instance, a keen contest for "The Adoration of the Shepherds," 20½ in. by 24 in., given in the catalogue to Jan Steen, which was bid up to 300 gs.; an interesting painting of the Horse Guards' Parade, 23½ in. by 43½ in., by Canaletto, made 270 gs.; 195 gs. was given for "Diana with Cupid's Bow," 50 in. by 69½ in., a characteristic work by Pompeo Battoni; while an important work by Adam Willaerts, "The Embarkation of the Elector Palatine and his Bride, Princess Elizabeth, 25 April 1613," signed and dated 1622, 30½ in. by 54 in., realized 420 gs.

A picture by Willaerts of the same event, but with a different grouping of the ships, is in the Royal Collection at Windsor Castle.

Several other works remain to be mentioned, there being a Flemish Altar Piece of six panels, 150 gs.; portrait of a lady by T. Hudson, 27½ in. by 22½ in., 155 gs.; portrait of Robert Shaw, 29 in. by 24 in., by Gilbert Stuart, 115 gs.; "The Toilet of Venus," 27 in. by 24½ in., by F. Boucher, 340 gs.; a view of the Piazza of St. Mark's, Venice, 15½ in. by 25 in., by F. Guardi, 340 gs.; "Emperor Maximilian," 14 in. by 10½ in., by Bernard Strelgel, 140 gs.; and a scene in the Isle of Wight, 18 in. by 28 in., by G. Morland, 125 gs.

At Messrs. Knight, Frank & Rutley's galleries on April 7th a portrait of a group of children by Rev. W. M. Peters, realized 300 gs.; a Dutch school flowerpiece fetched 72 gs.; and 56 gs. was paid for a landscape attributed to Gainsborough.

An oil painting "L'Empereur," 26 in. by 36 in., by E. Detaille, realized £34 14s. at the sale of Mrs. Frank Bibby's collection held by J. D. Wood & Son on March 31st, while at the sale of the same collector's town house on April 5th a portrait of a cavalier by F. Roybet, 30 in. by 25 in., made 74 gs.

FURNITURE AND ART OBJECTS.

There was little of note in the two sales of furniture and art objects held at Christie's rooms on March 23rd and 30th, the total for the two sales amounting to only £3,214. In the first sale the chief prices were obtained for three lots, the property of Mrs. Benedict Eyre, a pair of Queen Anne gesso tables, 35 in. wide, making 120 gs.; a pair of George I gilt wood mirrors, 50 in. by 28 in., going for 124 gs.; and another Georgian mirror, 68 in. by 42 in., realizing 70 gs.

From another source came a set of six Hepplewhite mahogany chairs and two armchairs, 52 gs.; and a Sheraton sideboard, 6 ft. wide, 50 gs.

Even less important were the items in the sale on the 30th, the only price worthy of record being a Louis XV marquetry commode, 44 in. wide, stamped J. Poppel M.E., which realized the modest figure of 84 gs., while 54 gs. was paid for a pair of Louis XV gilt-wood fauteuils.

A very satisfactory sale was held at Sotheby's on April 7th, and the prices realized indicate that collectors and the trade are always ready to bid well for pieces of first quality.

A fine seventeenth century walnut tall-case clock, by Thomas Tompion, for instance, sold well at £440, while a pair of George I walnut card tables, 3 ft. wide, were bid up to £325.

These tables have descended to the present owner, Admiral Sir Richard Phillimore, from Miss Pitt, the last descendant of the Pitt family, and were formerly in the Pitt country seat at Boconnoc, Cornwall.

Earlier in the sale £56 was given for a sixteenth century Damascus jug, 10½ in.; a pair of Vincennes aubergine cache-pots, 5 in., made £37, and a rare old Pretender "Amen" glass sold for £96. The bowl is finely etched with the crowned cypher J. R. with "Amen" below, flanked by two verses of the Jacobite version of the National Anthem and the dedicatory inscription: "To His Royal Highness Prince Henry Duke of Albany and York."



THE DUKE OF OSUNA

(Sold by the American Art Association Anderson Galleries Inc., New York, April 26th, 1933)

By Goya

On March 29th and two following days, Messrs. J. D. Wood and Co. sold the collection of the late Mrs. Frank Bibby at Rockwoods, Godalming. The following are among the more important prices realized: William and Mary marqueterie tall-case clock with movement by Richard Rooker, London, 33 gs.; a Chinese porcelain dinner and dessert service of 126 pieces of the Yung Ching period, 152 gs.; and a Chippendale mahogany wardrobe, 46 in. wide, 30 gs.

The same firm were occupied for three days in April, from the 5th to the 7th, in the disposal of the contents of the late Mrs. Frank Bibby's town house, 14, Belgrave Square.

On the opening day, when the furniture in the principal rooms was sold, an Adam suite made 125 gs., and prices ranging from 50 to 58 gs. were paid for eighteenth century French gilt chairs and fauteuils. On the second day a Louis XIV bracket clock with movement by Le Loutre sold for 45 gs., while amongst a collection of snuffboxes sold on the concluding day the chief was one of gold and red enamel mounted in brilliants and painted with a miniature which made £29.

SILVER

Old English silver well maintained its value at the two sales held by Christie's on March 22nd and 28th, and that at Sotheby's on April 6th, though no sale contained much of the first importance. It is, however, apparent that if prices show a decline, in other directions the collector is still remaining true

A P O L L O

to the productions of the seventeenth- and eighteenth-century English silversmith.

At the sale on the 22nd the highest priced lot was a James I pottery jug splashed with aubergine and mounted with silver-gilt foot, neck, cover and thumbpiece, with the hall mark for 1610, which fell to a bid of £220.

Several items sold at good per ounce prices, amongst these being a small George I bullet-shaped teapot, by John Hamilton, Dublin, 1717, which at 160s. an ounce totalled £72; a George I two-handled cup and cover, by Peter Ley, 1720, 40s. an ounce, £120 14s.; and a pair of William III teacups and saucers, by Mark Paillet, 1700, £16 17s. 6d. at 30s. an ounce.

The sale on March 28th consisted mainly of the collection of the late Dr. Ernest Clarke, C.V.O.; a total of £2,503 being realized. Prices throughout were good, the bidding being stimulated by the efforts of members of the Clarke family to secure certain lots.

Before the Clarke section of the catalogue was reached about eighty lots from other sources were sold. These included the following: Twelve rat-tailed dessert spoons, by Paul Haneu, 1725, 78s. an ounce, £58 2s. 2d.; a William and Mary tankard, 1689, 44s. an ounce, £45 13s.; a James II plain tankard, 1686, 46s. an ounce, £52 10s.; a small pear-shaped cream pitcher on circular foot, 1737, 100s. an ounce, £12 5s.; a small taper stick, 1735, 80s. an ounce, £9 8s.; a small Quaich, by Thomas Baillie, Inverness, 1740, 175s. an ounce, £28; a George I plain octagonal caster, by Samuel Welder, 1722, 68s. an ounce, £14 18s.; a pair of octagonal trencher salt cellars, by Edward Wood, 1725, 85s. an ounce, £16 15s. 9d.; a William and Mary tumbler cup, 1691, 62s. an ounce, £10 17s.; and a small George I pear-shaped hot-water jug, by John Wisdom, 1716, 310s. an ounce, £116 5s.

First among the lots in Dr. Clarke's collection came a series of English spoons of the sixteenth and seventeenth centuries. One of these, a Henry VIII Maidenhead spoon, 1535, the maker's mark a basket, *see* Jackson, p. 95, made £72; two Elizabethan seal top spoons, 1588 and 1601, went for £27, and £24 was given for an Elizabethan seal top spoon with one of the James I period.



ONE OF A PAIR OF LOUIS XVI ARMCHAIRS AND
A TAPESTRY SCREEN. Oppenheim Collection.
(Messrs. Christie's, May 24th)

Of the pieces sold at per ounce, the highest was 300s. an ounce, £129 given for a James I parcel gilt beaker, 6 in. high, 1612, maker's mark HM conjoined.

Other lots which made over 100s. an ounce were a Charles II tumbler cup, 1680, 130s. an ounce, £33 3s.; a miniature mug and tankard, 1724 and 1755, 115s. an ounce, £12 18s. 9d.; and a George I tumbler cup, by William Fleming, 1716, 110s. an ounce, £12 7s. 6d.

Mention, too, should be made of a William III small two-handled porringer, by Nathaniel Lock. 1698, 98s. an ounce,

£17 8s.; a Charles II two-handled porringer, 1675, 60s. an ounce, £24 6s.; and a Queen Anne plain two-handled cup, by Jonah Clifton, 1711, 48s. an ounce, £21 15s.

The steadily rising value of Charles II silver was indicated at Sotheby's Rooms on April 6th, when a sweetmeat dish on foot, 1640, maker's mark R. P. with mullet below, reached the high figure of 1,020s. an ounce, at this price making £99 9s. According to the catalogue this rare little piece is by the same maker as a communion cup at Winterbourne, Dorset. A few



ORIENTAL PORCELAIN. Oppenheim Collection.
(Messrs. Christie's, May 24th)

other lots call for notice, these including a tea tray and two salvers, 1800-02, 104½ oz., £71 16s. 10d.; a pair of William III candlesticks, 1695, 31 oz., £49 12s.; and a fine gold casket, 22 carat, bearing the arms of the Earl of Lauderdale, 23 oz. 6 dwt., £150.

ENGRAVINGS

Excellent prices were obtained at a sale of miscellaneous engravings held at Sotheby's Rooms on March 29th, a total of £2,160 18s. being realized.

The outstanding lot was a set of that rare series of eight plates, "The Beaufort Hunt," by W. P. Hodges after H. Alken, in colours, with the title "The Sportsman's Arms" coloured and printed on paper bearing the water-mark "J. Whatman, 1833." For this fine set a bid of £240 was forthcoming.

There was, too, keen bidding for a pair of engravings by A. J. Duclos after A. de St. Aubin, "La Bal Paré" and "Le Concert," brilliant proofs before the borders which made £135; while £118 was given for an impression in colours of an "Airing in Hyde Park," by T. Gaugain after E. Dayes.

Many other prices must be recorded in this most varied and interesting sale. Hunter's "Ottawa Scenery," 14 lithographic plates, £57; "Le Bénédicté," by B. Lépicié after Chardin p.b.l., £64; "La Mère Labourieuse," by and after the same p.b.l., £48; Freudenberg's "Le Monument de Costume," 12 plates, £90; Louise Emilie Baronne de XXX and Adrienne Sophie Marquis de XXX after A. de St. Aubin, £72; the "Hon. Mr. Leicester Stanhope," by Bartolozzi after Reynolds, fourth state, printed in colours and with full margins, £72; "New Mackrel," by Schiavonetti after Wheatley, in colours, £40; a mezzotint of Sir Harbord Harbord, by J. R. Smith after Reynolds, scratched letter proof, £57; "Sophia Western," by J. R. Smith after Hoppner, in colours, £33; "Shooting," a set of four by T. Sutherland, published January 1st, 1820, by John Hudson, £31; and "A Stormy Night" and "The Morning After," a pair by W. Ward after W. R. Bigg, in colours, £30.

At the sale of Mrs. Frank Bibby's collection Messrs. J. D. Wood & Son obtained £100 16s. for a copy of J. R. Smith's mezzotint of "Colonel Tarleton," after Reynolds, and 215 gs. for a set of the "Cries of London," in colours, after Francis Wheatley.

BRONTÉ RELICS

Interesting relics of Charlotte Brontë and her sister Emily sold for a total of £1,896 at Hodgson's Rooms in Chancery Lane on March 31st.

ART IN THE SALEROOM

The chief prices were obtained for a series of manuscripts of juvenile "books" written in Charlotte's microscopic hand between the ages of about thirteen and twenty; these six lots contributing £1,750 to the total realized.

The highest price was £400, paid for an MS. of 32 pages, measuring 3½ in. by 2½ in., of "Visits to Verreopolis," stitched in grey sugar paper; while £310 was given for a 35-page MS. of "Firiordi Tales." "A Romantic Tale," 11 pages, made £250; a story (without title), 42 pages, went for £310; "Characters of Great Men," 14 pages, for £270; and "Angria and the Angriarians," 18 pages, £210. Among the relics the chief price was £70, given for a lot which included two locks of Charlotte Brontë's hair, her velvet bracelet and her walnut table-writing desk.

THE OPPENHEIM COLLECTION

Christie's will be selling on May 24th and 25th the important collection formed by the late Mrs. Henry Oppenheim, of 22, Upper Grosvenor Street, W. It will be recalled that twenty years ago, at the time of her husband's death, his collection sold at the same rooms realized over £120,000. Huge profits were shown on many of the lots sold at this sale; a landscape by Hobbema purchased for 3,300 gs. in 1890 making 15,000 gs. Mrs. Oppenheim's collection is rich in fine pieces of English and French furniture, porcelain both English and Oriental, and many fine decorative objects. There are, too, between twenty and thirty pieces of framed needlework, some good drawings by John Downman, and a number of fine mezzotints, amongst which is a fine impression of the "Ladies Waldegrave."

The important collection of the late Cora Countess of Strafford will be the object of a three-days' sale by Messrs. Curtis & Henson at 30, Grosvenor Square, on May 1st to 3rd.

The pictures include works by or attributed to Reynolds, Lawrence, Lely, Canaletto, and Seghers, while there is also to be sold Sargent's well-known portrait of Lady Strafford.

Many museum pieces are included amongst the furniture, notably some fine examples of "seaweed" marqueterie. There are mirrors representative of the best periods, clocks by many famous makers, and among the porcelain is an outstanding pair of famille rose figures of birds of large dimensions; while mention, too, must be made of a number of fire screens and stools embellished with petit point needlework.

THE COWDRAY COLLECTION

On May 3rd and two following days, Messrs. Sotheby & Co., by instructions of the executors of the late Viscountess Cowdray, will sell on the premises the contents of No. 16, Carlton House Terrace, including choice examples of Early English furniture, important tapestry, English and Continental porcelain, and objects of art.



A COMMONWEALTH CANDLE CUP COVER AND STAND. (Messrs. Christie's, May 3rd)

Outstanding pieces among the English furniture are a Chippendale serpentine chest of drawers, a remarkable pair of inlaid Sheraton card tables, a satinwood cabinet by the same maker, while fine French pieces are two Louis XVI marqueterie commodes and a Boulle cabinet and mirror in red tortoiseshell and brass.

The porcelain includes a few nice English pieces, amongst them being an early Chelsea figure of a carpenter, a long series of Dresden groups and figures by Kandler, Meyer and others, and a few pieces of Sévres porcelain.

Of first importance amongst the tapestry and needlework is a set of four Brussels panels by Jacques Geubels, illustrated with scenes from "The History of Vertumnus and Pomona."

The catalogue, illustrated with sixteen plates, which admits to the private view on April 29th and May 1st and 2nd, can be obtained from the auctioneer, price 2s. 6d. Plain catalogues to admit to the sale are issued price 3d.

Sotheby's are also selling on May 9th, immediately after the sale of the Chester Beatty manuscripts, a number of other MSS. from various sources, including a French fourteenth century Psalter and an important Neapolitan fourteenth century medical manuscript illustrating the medicinal baths of Baia and Puteoli.

Christie's first sale in May, on the 1st, consists of Italian faience, decorative objects and tapestry, the property of Mrs. Percy Macquoid, including a Deruta dish, *circa* 1520; a George I



THE COWDRAY COLLECTION. BRUSSELS TAPESTRY. By Jacques Geubels after Raphael. One of a set of four. (Messrs. Sotheby's, May 3rd)

A P O L L O

walnut stool, English and Oudenarde "Verdure" tapestries; fine English and Chinese porcelain, the property of the late Admiral H. Chatterton, and a fine Quare bracket clock. On the 3rd they are selling, amongst a fine collection of silver plate from various sources, a set of rococo tea caddies, a Queen Anne tankard 1708, an eighteenth century toy tea service, a Commonwealth candle cup cover and stand, and some silver racing cups by Paul Storr.

On May 11th Sotheby's will be selling the jewellery, furs, parasols, fans, etc., the property of the Lady Wavertree. Among the jewels is a suite of diamonds said to have belonged to the Empress Josephine, a necklace of 55 Oriental pearls, a specimen black pearl and an extensive collection of cigarette cases. There is, too, an extensive collection of 32 parasols, mostly of the Edwardian period in many different materials.

FOREIGN SALES.

A total of about £20,000 was realized in Berlin on March 15th when the collection of Baron Albert von Goldschmidt-Rothschild came under the hammer.

The furniture sold well, but the prices paid for some of the pictures were disappointing, the thirteen pictures only producing 67,000 marks. Romney's portrait of Mrs. Buchanan made £1,300; two pastoral scenes by Peter made 13,000 m. and 10,300 m.; a small Goya fetched 3,900 m.; a Louis Boilly made no more than 3,500 m.

The highest price amongst the furniture was 18,400 m. given for a black lacquer Louis XV chest of drawers; a small table with Sévres tray sold for 13,500 m.; a Rontgen table for 2,800 m., and a bronze Falconet clock for 4,000 m.

Amongst the art objects the chief item was a Ravensburg cup of glass and silver gilt which realized 4,600 m.

At a three-days' sale of French and English furniture held by the American Art Association on March 16th, 17th and 18th, a total just short of \$60,000 (£12,000 at par) was realized.

The best prices were made on the third day when a Brussels eighteenth century Hawking tapestry sold for \$1,500 (£300); an Isphahan carpet went for \$925 (£184); and a Louis XVI library table by J. Bircklé for \$850 (£170). Paintings sold at the same rooms on March 23rd totalled \$10,500 (£2,100), the highest price being \$600 (£120) for "The Pool at Herrison," by Harpignies.

That the prices paid at the Sargent sale at Christie's were far in excess of the real value of the collection is indicated by the fact that in this sale "The Backwater, Chalcot Mill," which made \$300 (£60), previously realized the huge figure of 440 gs.

Some important canvases from notable collections abroad, including two works by Romney, three by Hoppner, one by Goya, and one by Sargent, were sold at the American Art Association Anderson Galleries, N.Y.C. in the last week in April, prices of which will be included in our next issue.

The property of Brig.-Gen. Sir Charles Vere Gunning, Bart., C.B., C.M.G., and Lady Gunning, of 14, Kensington Court, London, are five portraits: "Sir Robert Gunning, K.B." (life-size, full-length), and "Sir George Gunning" (waist-length), both by Romney and described and illustrated in important works on Romney; the three works by Hoppner: "Louisa, Countess of Mansfield," painted at three-quarter length, "The Digby Children," delightful group against a landscape background, and the "Hon. Robert Fulke Greville," waist-length portrait, described and illustrated in authoritative works on Hoppner.

"Lady Lovat as a Child," by Sargent, a full-length picture of a demure little girl, comes from the collection of the sitter herself, the Hon. Laura Lister, afterwards Lady Lovat, of Beaufort Castle, Beauly, Inverness.

The Goya, three-quarter-length standing figure of the "Duke of Osuna," from the collection of a British nobleman, is described and illustrated in "Francisco de Goya," by August L. Mayer.

On April 20th to 22nd Messrs. Knight, Frank & Rutley sold the furniture and works of art at the Château La Pastorelle, Nice, the residence of the late Dowager Lady Nunburnholme.

A record of the sale will be included in our next number.

A few good engravings are included in a sale of manuscripts and autograph letters which is being held by Ulrico Hoepli, of Milan, at Zurich on May 26th.

Among the prints by Dürer is the well known "La Vierge au Singe," while Rembrandt is represented by a third state of Jan Asselin, and "The Annunciation of the Shepherds."

The sale announced to take place at 10, Kensington Palace Gardens, the residence of the late Mr. Leopold Hirsch, on May 30th and following, is, we are informed by the auctioneers, Messrs. Christie, Manson & Woods, now to be held on May 9th and 10th. The property may be viewed on the Friday and Saturday preceding the sale from 10 a.m. to 6 p.m.



LOUISA, COUNTESS OF MANSFIELD By John Hoppner
(Sold by the American Art Association Anderson Galleries Inc.,
New York, April 26th)



LADY LOVAT AS A CHILD By J. Singer Sargent
(Sold by the American Art Association Anderson Galleries Inc.,
New York, April 26th)

HERALDIC ENQUIRIES

SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A., has kindly undertaken to reply in our columns, each month, to any enquiries that may be received as to the identification of British Armorial Bearings on Portraits, or other objects such as silver, china, etc. It is frequently the case that such identification proves the object in question to have a great historical or sentimental interest, quite apart from its intrinsic value, and it is felt that this novel feature cannot fail to be of assistance and interest to our readers.

★ ★ ★

AS a case in point may be quoted the recent sale of the Egmont family Pictures where a small Portrait (see illustration) was catalogued as that of "Sir John Perceval and his wife, Joan, daughter of John Cheddar." As the gentleman referred to died in 1498 it is obvious, from the Stewart dress of the man in the Portrait, that the catalogued description is entirely wrong. As a matter of fact, the Arms in the corner, which are those of Perceval impaling Usher, prove the Portraits to be those of Sir Philip Perceval, Knt., the Irish Statesman, who died 10th March, 1647, and his wife Catherine, daughter of Arthur Usher, whom he married in 1626.



In making these enquiries for which no charge will be made, readers are requested to fill in the coupon which will be found bound into the Magazine, at the same time forwarding a drawing or photograph of the object, or a careful rubbing in the case of silver. In no case must the original object be sent.

REPLIES

A. I. MESSRS. STONER & EVANS.—It is somewhat difficult to identify a Portrait even of a judge in his robes without some evidence of his personal Armorial Bearings, but fortunately in this case the Chancellor's Bag by the side of the subject in the original portrait affords the necessary clue, as it bears the Arms of George I with the label of the Prince of Wales in chief, and the cypher G.P. above it. The subject must therefore have been Chancellor to the Prince of Wales, and from the warts on his lips and chin, can be definitely identified as Sir Robert Eyre, son and heir of Sir Samuel Eyre of Salisbury, Judge of the King's Bench. Sir Robert, who was born in 1666, was called to the Bar at Lincoln's Inn in February, 1689; he was Recorder of Salisbury, and M.P. for that city 1698-1710; knighted March 13th, 1710, and on the arrival in England of George I, in

1714, was appointed Chancellor to George, Prince of Wales; he became Lord Chief Baron of the Exchequer November 16th, 1723, and Lord Chief Justice of the



SIR ROBERT EYRE, Born 1666, Died 1735

Common Pleas May 27th, 1725; he died December 28th, 1735, and was buried in St. Thomas's Church, Salisbury. The Duke of Wharton, in one of his Satires, vows constancy to his Mistress until the time :

"When Tracy's generous soul shall swell with pride,
And Eyre his haughtiness shall lay aside."

★ ★ ★

A. 2. GOLD FOB SEAL.—Arms : Quarterly 1 and 4, Argent, on a bend azure, three bucks' heads cabossed or : 2 and 3 Quarterly, gules and or, in the dexter chief and sinister base three fleurs-de-lys argent ; impaling azure, on a bend cotised argent, three billets sable.

These are the Arms of Stanley quartering Massey, and impaling Haggerston. The Seal must therefore have been made for Sir Thomas Massey Stanley-Massey, Bart., of Hooton, Co. Chester, who married in 1805 Mary, daughter of Sir Carnaby Haggerston, 5th Bart., of Haggerston, Northumberland.

THE APOLLO GUIDE TO FORTHCOMING EXHIBITIONS

LONDON

ALEXANDER REID & LEFEVRE, LTD., 1A,
King Street, St. James's, S.W. 1.
Primitive African Sculpture and New Paintings
by JOHN BIGGE.
Throughout May.

THE WERTHEIM GALLERY.
Paintings by ANTHONY BROWN and
ADGE BAKER.
May 3rd to May 15th.
Paintings by VIVIAN FORBES.
May 16th to June 6th.

VICARS BROTHERS, LTD., 12, Old Bond
Street, W. 1.
Paintings—Hunting Countries. By F. A.
STEWART.
Open on May 22nd.

THE LEICESTER GALLERIES, Leicester Sq.
Primeval Gods and other Carvings and
Bronzes, by JACOB EPSTEIN.
During May.

ARTHUR TOOTH & SONS, LTD., 155, New
Bond Street, W. 1.
Loan Exhibition of Important Contemporary
British Landscapes.
During May.

THE VICTORIA AND ALBERT MUSEUM,
South Kensington, S.W. 7.
(1) In Rooms 72 and 73: Exhibition of
English Architecture, illustrating the origins
of the ribbed vault.
Open to May 31st.
(2) In Room 70: A Centenary Exhibition of
Playbills, Portraits and Prints commemorating
the death of EDMUND KEAN on May 15th, 1833.
Open to May 31st.

THE FINE ART SOCIETY, LTD., 148, New
Bond Street, W. 1.
(1) Paintings by GEORGE GRAHAM, R.I.
(2) Lyrical Paintings by W. G. ROBB.
Open to May 13th.

WALKER'S GALLERIES, LTD., 118, New
Bond Street, W. 1.
(1) The Embroiderers' Guild Exhibition.
Open May 8th to May 20th.
(2) Watercolour Drawings by E. W. POWELL.
Opens May 23rd.
(3) "Children and Flowers." By Mrs.
BARBARA WOLKOFF and Mrs.
SHELDON-WILLIAMS.
Opens May 24th.
(4) Character Sketches by THE EARL OF
ALBEMARLE.
Opens May 25th.

M. KNOEDLER & CO., Old Bond Street.
Sculpture by JOHN TWEED.
Watercolour Drawings by GABRIEL
VOLKOFF.
May 5th to May 20th.

P. & D. COLNAGHI & CO., 144, New Bond
Street, W. 1.
Watercolour Drawings by JAMES McBEY.
During May.

THE FRENCH GALLERY, 11, Berkeley Square,
W. 1.
Watercolour Drawings and Sculpture by
TREVOR TENNANT.
Throughout May.

JOHN SPARKS, 128, Mount Street, W. 1.
Exhibition of Early Chinese Pottery and a few
fine examples of the Ming Dynasty.
From May 9th to May 20th.

BARBIZON HOUSE, 9, Henrietta Street,
Cavendish Square, W. 1.
Watercolour Drawings by CLAUDE
MUNCASTER, A.R.W.S.
During May.

THE GREATOREX GALLERIES, Grafton
Street, W. 1.
Watercolours of Deer Stalking and Fishing.
By H. FRANK WALLACE.
Watercolour Drawings by A. K.
MACDONALD.
During May.

PARIS

GALERIE PIERRE COLLE, 28, Rue Cambacérès, Paris.
(1) Paintings by THEODORE STRAVINSKY
May 2nd to May 15th.
(2) Le Surrealisme en 1933.
May 15th to May 28th.

GALERIE VIGNON, 17, Rue Vignon, Paris.
Architecture Moderne Européenne.
May 12th to May 25th.

MILAN

INTERNATIONAL CONGRESS OF MODERN
AND ANCIENT ART DEALERS.
In the Grand Ceremonial Hall of the New
Art Palace in the Milan Park.
Opened on May 14th.

FERRARA

EXHIBITION OF FERRARESE PAINTING
OF THE RENAISSANCE.
Opening May 7th to May 31st.

NEW YORK

THE VALENTINE GALLERY, INC., 69, East
57th Street, New York.
Exhibition of Modern French Art.
During May.

THE DOWNTOWN GALLERY, 113, West 13th
Street, New York.
Exhibition of Paintings on "The Mooney-
Billings Case." By BEN SHAHN.
May 1st to May 19th.